

SUMMER PROGRAMME HOURS.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. II. No. 131.

[Registered as a Newspaper]

EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES

for the week beginning
SUNDAY, March 28th.

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Wave-lengths are subject to temporary adjustments.

IMPORTANT TO READERS.

The editorial address of "The Radio Times" and of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.
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Next Tuesday's Opera Briefly Described By PERCY A. SCHOLES.

"KITESH" is sometimes called "The Russian Parsifal." Well, "Parsifal" is a great work and "Kitesh" is a great work, and they have this in common—that their subjects are both legendary and both spiritual, and that the operatic treatment is in both cases very spectacular and musically very beautiful. The spectacular side of "Kitesh" will be hidden from us on Tuesday—hidden from our eyes that is, though no doubt those of us who possess an active imagination will (by means of the hints the programme book has taken from the score and the stimulus of the music itself) be able to picture the quiet forest glades, the banks of the lake, the quaint half-Oriental streets of Little Kitesh, the strong walls and rugged, towering cathedral of Great Kitesh, the vividly coloured dresses of the peasants, huntsmen, and Russian and Tartar warriors, and the white robes of the saints, all of which decorate the stage when the sacred legend is enacted with full operatic panoply.

There are six scenes in "Kitesh," and they are as follows:—

I.—IN THE FOREST.

The maiden Fevronia, reared amidst the solitude of the great forest, an innocent, beautiful girl, a lover of the birds and beasts,

which flock round her at her call—a child of nature and of God, this simple-minded Christian-Pantheist, is suddenly confronted with a young huntsman from the city, who marvels at her beauty of form and of character, and (like any other young man in any other fairy story) at once falls in love with her, as she with him.

A few short pages of the score, a little dialogue and duet, and the young people are betrothed.

Just as the handsome and sympathetic young huntsman has taken leave of the maiden to seek his companions, they themselves come seeking him, and from them the peasant girl learns with amazement to whom she has promised herself—Prince Vsevolod, joint ruler and heir of King Yury, of the sacred City of Great Kitesh.

(Thus ends Act. I.)

II.—THE STREETS OF LITTLE KITESH.

The Wedding Day has arrived, and the bride is on her way, grandly escorted, to the ceremony in the cathedral of Great Kitesh. The procession has still far to go, for it must pass through the streets of Little Kitesh, and twenty miles separate the two cities.

In Little Kitesh is much preparation to

(Continued overleaf.)



M. Alexander Mesjoukin as "King Yuri."

M. Constantine Kaidanoff as the first Tartar Chief, "Bedyai."
SOME OF THE LEADING ARTISTS WHO WILL SING IN "KITESH."

Mlle. Helene Smirnova, as "Fevronia."

"THE INVISIBLE CITY OF KITESH" (Continued from the previous page).

honour the bride. A fair is in progress, there are decorations, street performances, dancing bears, and dulcimer players.

The town drunkard is there, and he has been celebrating. Grisha is that typical Russian peasant character, the weak-will-with-the-heart-of-gold: like St. Paul he could say, "The good that I would I do not, but the evil that I would not, that I do."

Soon he is in altercation with the crowd, but the disturbance does not last long, for distant music is heard and all are at once agog to welcome the bride.

The quarrelsome Grisha is now quickly pushed aside, but Fevronia notices him and speaks kindly to him. All is happiness!

Suddenly there is a wild cry. Unobserved by anyone, the Tartars, hereditary enemies of Christian Russia, have entered the town. In a moment they are amongst the crowd, hacking and thrusting. Men, women, and children rush hither and thither, quickly to be cut down as they vainly try to find safety. Joy is turned to mourning.

The Tartar chiefs, Bedyai and Burundai, catch sight of Fevronia and order that she shall be kept alive. Each intends to possess her. Grisha, too, is saved—that he may lead the army through the forests and marshes to the capital city itself.

(So ends Act II.)

III.—IN GREAT KITESH.

In the sacred city of Great Kitesh, in the square before the cathedral, the inhabitants are assembled. At the top of the steps, under the high portal, stand King Yuri and Prince Vsevolod.

In such wise they were to have welcomed the Prince's bride, but instead of the happy sounds of her approach, they have been hearing dreadful rumours of disaster.

There comes at last Poyarok, Chief Huntsman of Prince Vsevolod. We have seen him twice before; it was he to whom it fell to answer the peasant maiden's question as to the name of her betrothed, and it was he who, through the streets of Little Kitesh, led her escort, and in those streets vainly attempted her defence.

This time Poyarok stumbles and has to be

led, and the crowd, with horror, realize that he has been blinded by the savage enemy. Questioned by the King, he tells of subjects slaughtered, of men-at-arms defeated, of the bride captured.

Worst news of all (and he believes in its truth) is that which rumours that the bride herself is the guide of her captors in their approach on the city.

The Prince is broken-hearted. He calls around him his companions, takes leave of the King, and goes forth from the city to the plains to do battle with the heathen invader.

And now are left in Great Kitesh old men, women, children and the aged King. They fall to prayer, and as they pray for themselves and their army and their city and their faith—A MIRACLE! A mist surges around cathedral and squares and streets and walls, and, wrapped in golden cloud, Great Kitesh rises slowly from earth, leaving only over the place where it had stood the sacred emblem—a Cross of Flame.

(So ends Act III., Scene 1.)

IV.—BESIDE THE LAKE.

In battle with the Tartars Prince Vsevolod and his men are killed—martyrs, as the legend regards them, for the Holy Faith. (The heroism and disaster of the battle are in the opera score pictured for us in a long and finely worked out orchestral piece which we shall hear on Tuesday.)

Great Kitesh had been built beside a lake, and on the further side of this the Tartars, led by the drunkard Grisha, encamp for the night, prepared on the morrow to attack.

The two chiefs come to blows over the possession of the captive Fevronia, and Bedyai is killed.

Grisha, guide under threat of torture to the enemies of his race and faith, has been tied to a tree, with arms outstretched in the fashion of a cross. He is tormented by his conscience, and his imagination is haunted by the sound of Bells—the Bells of the Sacred City. He hears these unceasingly, and they batter upon his brain until he begins to go mad. He calls to Fevronia and, coming at his call, she reproaches him for his betrayal. He

appeals to her sympathy, and wins it, and at length she cuts his bonds, and he dashes away.

On the banks of the lake he is pulled up in astonishment. For the opposite shore, where should be the walls and towers of the Sacred City is now—open country! Yet in the lake those very walls and towers are reflected and from the sky peal Bells—Bells—Bells!

He dashes back to Fevronia, seizes her hand, and drags her off into the forest.

The Tartars are aroused. They rub their eyes, look about, see the reflection of the invisible city, hear its bells pealing from the clouds, and in terror they scatter, and the countryside knows them no more.

(So ends Act III., Scene 2.)

V.—IN THE FOREST.

Fevronia and Grisha, worn out by their tears and their fight, are in the forest. Grisha's evil conscience sees everywhere pursuing spirits. At last, in mental collapse, he falls at Fevronia's feet and begs her to teach him to pray. She says a prayer, which he repeats after her.

But Grisha's spirit is only momentarily quietened. In a new access of madness, he jumps to his feet and vanishes.

Fevronia, utterly wearied in body and spirit, sinks unconscious. She slumbers peacefully.

Around her spring up Flowers of Paradise, and in her dreams she hears the songs of the Birds of Paradise (legendary sacred figures in Russian mythology, these, with the plumage of birds and the faces and voices of women).

Then, silently advancing through the forest-glade, she sees her Prince. He takes her hand and leads her away to the Sacred City on high.

(So ends Act IV., Scene 1.)

VI.—IN GREAT KITESH.

In Great Kitesh, now lifted above the strife and sorrow of the world, live King Yuri and his people. Again they are assembled before their cathedral. And to them, at last, enter the Prince and his Princess, whom the Priest-King blesses, whilst all around join in anthems of joy and praise.

(And so ends the Opera.)

Official News and Radio Gossip.

Summer Time and Evening Programmes.

WITH Summer Time coming into operation during the next few weeks, it is felt that the majority of listeners would like a rearrangement of the evening broadcast programme hours, as to enable them better to enjoy the main part of the transmission. It has therefore been decided that as from Monday, April 26th, the Weather Forecast, Second News Bulletin and the following Talk shall be put forward from 10 p.m. to 11.30 p.m. This will enable an hour's programme to be given between 10 and 11 p.m., except on those nights which are set aside for dance music, of which there will be neither more nor less than at present, under the new arrangement. The ordinary evening programme will continue to begin at 8 p.m. This applies to all stations and does not affect the Sunday transmissions, in which there will be no alterations, either afternoon or evening, from the present practice.

John Henry's Opera.

Everybody knows that there is more than one kind of opera, but John Henry's ideas on the subject are more likely than not to be what other people would consider somewhat extraordinary. The famous broadcast star has decided that he will sing in opera, and he will do so when he visits the Cardiff Station on Saturday, April 17th. He has written his own opera for the occasion, and this is entitled *It's All Wrong*. In the course of its performance, listeners will hear the story of many terrible and unaccountable happenings and how John Henry escapes some horrible death. Listeners may not be able to understand what it is all about because, as John Henry himself says, "It's all Wrong!"

From Chester Cathedral.

The first service to be broadcast from Chester Cathedral will be relayed through the Manchester Station on the afternoon of Sunday, April 11th. Permission has been given by the Dean and Chapter for the complete afternoon service to be transmitted, and this will be preceded by the ringing of the Cathedral bells from 2.30 to 3.30, when the service begins. The service is expected to finish about 4.40 p.m., after which a Studio concert will complete the programme. The artists taking part in the concert will be Miss Ethel Bartlett (pianist), Mr. Bernard Ross (baritone), and Mr. John Barbicelli (celist).

A New Radio Play.

The Manchester Station Dramatic Company brings its third season to a close on Thursday, April 16th, with a new play entitled *The Web*, by T. Stirling Boyd, and presented by Mr. Victor Smythe. This play, in three acts, was first performed in public by the Play Actors at the Shaftesbury Theatre, London, on February 16th, 1935, when it was voted to be a fine production. In the opinion of those most competent to judge, the play is one of the most suitable for broadcasting among the many good plays that the Manchester Station has given to its listeners. The subject of *The Web* is the interesting question of circumstantial evidence, and, naturally, it is full of dramatic situations. Unlike many stage "court scenes," however, it is true to legal traditions, the tense atmosphere created at the beginning being maintained throughout. The Manchester Station has been fortunate in securing Miss Beryl Nixon for the part of

Nancy Holland. Miss Nixon recently gave some notable performances with the Manchester Repertory Company. *The Web* will also be broadcast from Dacorum, this being the first occasion that a full two-hour drama will be transmitted through the High Power Station. It is interesting to record that 1,400 congratulatory letters were received relating to the second broadcast performance of *The Third Degree* from the Manchester Station on March 2nd.

Beethoven at Newcastle.

The feature of the evening programme from the Newcastle Station on Sunday, April 11th, will be Beethoven's Symphony No. 9 in D Minor, Op. 125. The artists engaged for the occasion are Miss Hilda Vincent (soprano), Miss Rosa Barn (contralto), Mr. Arthur Sykes (tenor), and Mr. William Hendry (bass). The Station Symphony Orchestra will be conducted by Mr. Edward Clark, and the "SNO" Choral Society by Mr. Richard C. Pratt.



WHICH IS THE WINNER?

In the above picture members of the B.B.C. Staff are seen busily sorting a portion of the huge number of entries received for our recent competition in connection with the radio play entitled "Which?" The result will be announced shortly.

The Sailor's Life.

Two members of the staff of the Edinburgh Station recently spent a bewildering, but fascinating, evening on board H.M.S. *Clarehouse*, which has now retired from active business, but continues to lead a useful existence moored in the old dock at Leith. There was the tramp of marching feet, the sounds of hedges and the slamming of the breech at louder drill, and many strange orders being shouted up and down the ship. The occasion was a rehearsal of a transmission which will be relayed from the vessel through the Edinburgh Station on Monday, April 5th, when an endeavour will be made to give listeners an impression of life on board one of His Majesty's ships.

H.M.S. *Clarehouse* is the headquarters and training-centre of the Edinburgh Division of the Royal Naval Volunteer Reserve, a section of the Forces which played a distinguished part in the late war, both on land and at sea. The officers and petty officers of the *Clarehouse* have arranged a special series of drills, exercises, and other items (including the rescue of a man who has fallen overboard), all of which sounds will be caught by the microphone. A brass band of twenty-five members will also take part in the programme. Commodore the Duke of Montrose, C.B., the Commanding Officer of the Scottish Division, will make a short

speech, and the various drills and exercises will be explained by Commander Colville.

Tennis Topics.

Among listeners to the Plymouth Station must be many who are enthusiastic tennis players. For the benefit of all those who are interested in the great summer game, a series of talks on tennis topics will be given by Mr. P. J. Dart. The first will take place on Monday, April 5th.

An Enjoyable Concert.

The local programme from Plymouth Station on Wednesday, April 7th, will consist of a concert at which Miss Alice Vaughan, the well-known contralto, will take the leading part. Other artists will be Mr. Hubert Grant (bass), Miss Jocelyn Boundy (solo violin), and Miss Margaret Kettlewell (cello), all of whom are well-known to West Country listeners. The instrumental items will be contributed by the Station Trio, and Miss Jeanne Puleo and Miss Leonie Isaacides will again entertain Plymouth listeners during the programme. Half an hour of the concert will be provided by the Versatile Concert Party.

Listeners as Programme Makers.

The Liverpool Station, which was opened on June 11th, 1934, will transmit its hundredth local programme on Wednesday, April 14th. It is a happy idea that listeners to the station should themselves choose the programme on this occasion, when the artists will be Miss Hilda Roberts (soprano), and Mr. Albert E. Batten (tenor), who will be assisted by the Station Orchestra. Listeners are asked to send in items from which suitable selections can be made to build up what is hoped will be an enjoyable two hours' programme.

For Listeners to "Kiteh."

Pianoforte arrangements of some of the main themes in the opera *Kiteh*, which is to be broadcast from all stations on Tuesday, March 30th, will be played by Miss Cecile Dixon in the London Studio prior to the

beginning of the opera itself at Covent Garden. This it is hoped will enable listeners to familiarise themselves with some of the musical features of this Russian masterpiece and to follow its transmission with all the greater enjoyment.

Operatic Items and Songs.

Mr. Norman Allin, the famous bass, whose visit to the Aberdeen Station at one of the first Community Singing Concerts is still so pleasantly remembered by Aberdeen listeners, will again take part in a programme from that station on Tuesday, April 6th, when he is to sing several operatic items with orchestral accompaniment and some of his best songs, the latter being accompanied by the piano.

An Innovation.

The Nottingham Station has already introduced several innovations in its Children's Hour, all of which have materially contributed to the success and healthy membership of the local Radio Circle. Yet another is to be attempted on April 9th, when a Fancy Dress Dance and another Outside Broadcast of the Children's Corner programme will be given at the Palais de Danse, Nottingham. The price of tickets has been fixed at 1s. 6d. for members of the Radio Circle, and 2s. for non-members, which will entitle the holders not only to dance, but to witness a broadcast performance. Tea will be provided without extra charge.

How To Be Happy Though Civilized.

By Sidney Dark.

ACCORDING to the Oxford Dictionary, to be civilized implies to be brought out of barbarism, to be enlightened, to be refined. I do not think that man has ever wanted particularly to be brought out of barbarism. Even now, it is only with infinite proddings that he consents to be enlightened, and refinement is unquestionably unnatural and frequently resented. It was a remarkable fact of noteworthy sociological importance, that a large number of men found the horrors of war endurable because, while they were at the front, their boots could be muddy, their hair unbrushed, and their chins unshaven without protest or criticism.

Back to Nature.

It has indeed been suggested by certain philosophers that civilization and happiness are incompatible. It was Rousseau who urged us to go back to Nature, back, I presume, to the tree top of our alleged ancestors, and I am myself, when wearied with the endless small obligations of civilization, inclined to look back with envy to the days recalled by the poet:—

When wild in wood the noble savage ran.

The trouble is, of course, that the savage was not really very noble and, in all probability, not even very happy. None the less, he had far less things to bother about than you and I.

It would be a tremendous task to schedule all the obligations of civilization. To recall a few of them is sufficient, and it is to be noted that the laws of civilization are much more concerned with the negative than with the positive. They tell us what we are not to do with more insistence than what we are to do.

No one would think of denouncing Mr. Mandragon, the Millionaire, as an unenlightened barbarian because he declined to give his third best fur coat to a shivering match-seller. But Mr. Mandragon, the Millionaire, would be hurred in suburban dining-rooms if he behaved like Mr. Chesterton's hero who confessed:—

For I stuff away for life
Shoving peas in with a knife.

Happy and Neat.

A banquet should be a time for vociferous rejoicing, but if at a dinner party I were suddenly to show my joy by bursting into song, an obviously natural proceeding, I should certainly be regarded as uncivilized, if I were lucky enough to escape incarceration among the insane. Civilization forbids me to laugh at my own jokes (personally, I habitually disobey this law), never to wear brown boots if I wear a top hat, never to start conversations with strangers before I have been introduced, never in any circumstances to be seen in public before I have shaved or without a crease in my trousers.

These are some of the obligations of civilization. Perhaps they are not the most important, but they suggest how wearing a thing is civilized life and how difficult it must be to be thoroughly happy and content when every day brings such a heavy round of duty. Still, such is the resourcefulness and persistence of man that he has found it possible to be both happy and neat.

Our individual happiness must be our own creation. There is a certain truth in the popular song which is included in the gramophone repertoire of all my neighbours: "I want to be happy; but I can't be happy. If I don't make you happy too," and, anyhow, it is what an aunt of mine would call "a nice thought." It does, however, suggest a fallacy. No one can really make us happy. That is our own job, and it depends on the cultivation of a mood and the acquisition of a particular point of view.

A large part of the world suffers from a disease of the eye. They see things out of proportion, so that the little things seem large and the large things seem little, and the very little thing that often seems very large is the individual who possesses the diseased eye. When we have learned what funny little fellows we really all are, we are saved from exaggerating our grievances, and over-colouring our misfortunes, taking ourselves too seriously.

We spend a great deal of our lives by ourselves, and while it is right and proper that we should be civilized in company, so to speak, it is foolish to be too civilized when we are alone. If we are forbidden to burst into song during dinner, we are still able to sing in our baths.

The Saving Sense of Humour.

Man, as has been said, is born to trouble as the sparks fly upward, but a sense of proportion which comes with it a sense of humour will save us from making a good many troubles for ourselves, and this same sense of proportion will help us to remember that there is a to-morrow as well as a to-day, that while trouble endureth for the night, joy cometh in the morning. This applies to the really serious problems and to the trivialities, those little foxes that eat the grapes of content. When we have taught ourselves to laugh at ourselves and the rest of the world, we can even endure the slings and arrows of outrageous civilization in a mood of philosophic calm.

We shall not, of course, risk losing our job and the good opinion of our neighbours by wearing brown boots with a top hat, but we shall see the fun of the prohibition and we shall be led, maybe, to a pleasant speculation as to who it was made the law which we all obey.

I do not cavil at such laws. I am myself a civilized person. I have not the least desire to return to the tree tops, because I am quite certain that I should very quickly be sprawling with a broken neck somewhere near the roots. If I belong to a club, I obey its rules. As I am the citizen of a civilized State and accept its conventions, I shall continue to have a conspicuous and attractive crease in my trousers. When the duster is brought to me, I shall carefully refrain from cracking nuts with my teeth. I shall continue to be both neat and refined. I shall not shout with joy on the top of an omnibus, however joyful I may really be. I shall not wear a scarlet feather in my hat, however I may yearn to do so. But I shall see the joke of it all and shall, therefore, continue to be tolerably happy. And I shall not really believe that a trouser crease is necessary to salvation, or that cracking nuts with my teeth would have the sad consequence of sons in Purgatory.

And while girding at civilization, I shall listen, not without gratitude, to the broadest programmes.

"THE RADIO TIMES" OPERA LIBRETTO No. 1, "La Traviata,"

will be published shortly in connection with the performance of this opera on April 16th. Copies can be obtained from "The Radio Times" office (Savoy Hill, London, W.C.2) on application, accompanied by 1d. stamp to cover postage.

Applications for advertisement rates in this publication can be obtained from H. A. Hannay, 53, Victoria Street, London, S.W.1.

B.B.C. Spring Concerts

Chamber Music at Chelsea.

THE B.B.C. has arranged to give in the New Chenil Galleries, Chelsea, a series of six Chamber Music concerts after Easter on the following dates: April 12th, 26th, May 3rd, 17th, 31st, and June 14th; on each occasion at 8.30 p.m.

They will be relayed by wireless as well as being open to the public.

The object of the series is two-fold. The B.B.C. has always endeavoured to provide opportunities for the performance of new or unfamiliar works of merit. The programmes of these concerts will include a number of interesting new works by British composers, including Vaughan-Williams, John Ireland, John Foulds, Eric Fogg, Lennox Berkeley, Patrick Hadley, and H. K. Randerum. In addition, two important works by present-day Continental composers will be heard for the first time in this country, namely, Louis Gruenberg's "Daniel Jaxx" (Op. 21), as given at the Venice Festival with Stuart Wilson in 1925, and the Concerto Grosso for Piano and Strings by Ernest Bloch. The much-discussed "Sonata Vocalise," by Modigliani, will be included, and Poryles's beautiful *Stabat Mater*, written for soprano, contralto, ladies' chorus, and small orchestra.

The artists include the Virtuoso String Quartet, Mr. Anthony Bernard and his London Chamber Orchestra, the Chenil Chamber Orchestra under Mr. John Barbirolli, Mrs. Anne Thursfield, Miss Vivienne Chatterton, Miss Dorothy Helmreich, Mr. Dale Smith, Mr. Stuart Wilson, Mr. Tom Goodey, Mr. Arthur Catterall, Mr. John Wills, the Music Society String Quartet, Mr. Leon Goossens, and the Eolian Players.

The Performers' Point of View.

Another purpose which we have in view in relaying the series is to take advantage of the admirable acoustic properties of the Chenil Galleries. The concerts will thus have a technical as well as a musical interest. From the performers' point of view, the advantage of singing or playing to a visible audience is one which it would not be easy to over-estimate.

It is hoped that music-loving listeners able to attend these concerts at the Chenil Galleries will give them their warmest support, and that those unable to attend will find the series of broadcasts of more than usual interest. A full prospectus of the concerts will be available in a few days for applicants who write to the Editor, *The Radio Times*, 2, Savoy Hill, W.C.2, marking their envelopes "Chenil Galleries Concerts," or call in person at the New Chenil Galleries, Chelsea.

Tickets for either the series or single concerts will be available shortly at the Box Office, New Chenil Galleries, by the Town Hall, Chelsea, and seats may be booked either by telephone or letter.

The series season ticket costs £2 8s., including Tax, and single reserved seats 8s. 6d.; while as accommodation admits, unreserved tickets will be available for the concerts on the evening of performance at 3s. 6d., including Tax.

The attention of listeners is called to a talk on "Budgets," which, as will be seen from the programme pages in this issue of *The Radio Times*, is to be given at 10.10 p.m. on April 1st by the Rt. Hon. William Graham, M.P., who was Financial Secretary to the Treasury during the Labour Government's term of office. The talk, which will be broadcast from all stations, should be of particular interest in view of the fact that Mr. Winston Churchill will be presenting next year's Budget to Parliament within a few days of the talk.

Deuts for two pianos are not heard often nowadays, so a little time has been set aside for such an item in the Dundee local programme, when Messrs. David Nelson and H. Follett Walker, of Perth, are visiting that station on April 7th. Mr. Nelson has frequently played for Mr. Plunket Greene.

PEOPLE YOU WILL HEAR THIS WEEK.



[Faulkner & Freeman.]
Miss KATHLEEN LAFLA (Soprano) will sing songs by Arnold Bax at London on Thursday, April 1st.



[Faulkner & Freeman.]
Signor EMILIO COLOMBO (Solo Violin) will be heard by London and Daventry listeners on Sunday, March 28th.



[Hearst & Langford.]
Miss GWGLADYS NASH (Soprano) will broadcast from Manchester, Birmingham and Cardiff this week.



[Faulkner & Freeman.]
Miss MAUDE VERA will be heard in "Listening Time" by Belfast, Manchester, and Southampton listeners on Saturday, April 3rd.



[Faulkner & Freeman.]
Mr. ARNOLD BAX, the noted Composer, will accompany some of his own songs at London on Thursday, April 1st.



[Faulkner & Freeman.]
Mr. CONAL O'RIORDAN will give a reading from John Galsworthy at London on Sunday, March 28th.



[Faulkner & Freeman.]
Mr. DAN ROLIAT, the popular Comedian, will broadcast from London on Thursday, April 1st.



[Faulkner & Freeman.]
Mr. J. G. SQUIRE will talk on "Poetry in Songs" from London and Daventry on Wednesday, March 31st.



[Faulkner & Freeman.]
Mr. JOHN COATES, the famous Tenor, will sing at London on Sunday, March 28th S.B. to other Stations.



[Faulkner & Freeman.]
Mr. R. A. ROBERTS, the well-known Actor, will be heard in his sketch, "Dick Turpin," from London and other Stations on Saturday, April 3rd.

London's Future Events.

Mr. Lloyd George to Broadcast.

MR. LLOYD GEORGE will be heard by listeners when he speaks at the tenth Annual Dinner of the London Head Teachers, on April 7th. Part of the proceedings of this function will be broadcast from London and other stations. Mr. Lloyd George is no stranger to the microphone, having made some extensive use of it and a number of loud speakers during a tour of the constituencies prior to the last General Election. It is certain, however, that his audience on April 7th will be the largest in his long and wonderful career.

"Wireless Willie."

It is hoped to arrange for a special Music Hall programme for London and Daventry listeners at 9 p.m. on Thursday, April 22nd, with "Wireless Willie" (Mr. Willie Rouse). Listeners will remember his many previous successes as Chairman of Variety Programmes.

"Bluebeard."

Excerpts from Offenbach's opera *Bluebeard* are to be included in the London programme on Wednesday, April 21st. This composition is in three acts and was written in 1866.

"The Influence of the Press."

Dame Henrietta Barnett, D.B.E., and Lord Burnham, Chairman of the Empire Press Union, will discuss "The Influence of the Press" at the London Studio on April 20th. The discussion, which will also be broadcast from other stations, is timed to begin at 7.40 p.m.

A Popular Feature.

After Easter, M. Stéphan will continue his weekly French readings on Tuesday evenings, but in order that this popular feature can be sent out to all stations, the time has been altered from 7.40 to 7.10 p.m. M. Stéphan will continue with *L'Étui de Nacre* until its conclusion, and afterwards take up Alphonse Daudet's *Lettres de Mon Moulin*,

which can be obtained in the Nelson Edition, at 2s. Listeners will be notified the date when this latter feature will begin.

"The Blue Kitten."

Excerpts from *The Blue Kitten*, now being performed at the Gaiety Theatre, which it was found impossible to broadcast on February 12th, as originally arranged, will now be transmitted through London and other stations on St. George's Day, April 23rd.

On the same day, which is also the anniversary of Shakespeare's birthday, some special features have been arranged, details of which have already been given in *The Radio Times*. In addition, an appeal will be made on behalf of the funds of St. George's Hospital, Hyde Park Corner.

Miss Yvonne Arnaud.

The well-known musical comedy actress, Miss Yvonne Arnaud, will contribute harpichord and pianoforte items as well as monologues to the programme from London, Daventry, and other stations on Sunday afternoon, April 11th.

Miss Ewa Grossmith and the "Beano's."

The "Beano's" Concert Party, which gave its first performance from the London Studio to all stations on Wednesday, March 10th, will again be heard by listeners to the High-Power Station on Tuesday, April 13th, when, as before, it will be under the direction of Miss Ewa Grossmith.

Noted Conductors.

A special symphony concert, relayed from the Winter Gardens, Bournemouth, will constitute the main part of the London and Bournemouth programmes on Thursday, April 8th. Sir Dan Godfrey will, as usual, conduct, but he will share the duties with Dame Ethel Smyth and Dr. Brewer, organist of Gloucester Cathedral, who will be in charge of the orchestra while works by these composers are being performed.

Bugbears in Broadcasting.

Wordy Traps to Catch Announcers.

"I HAVE to thank the British Broadcasting Company for many things," said a friend of mine, recently; "but chiefly do I thank the Announcers for having given me the English pronunciation of the names of the many German, French, Italian, and other Continental composers, and also the equivalent English rendering of the titles of their compositions."

His words, probably, will be echoed by many other listeners.

The pan of praise, indeed, might be supplemented to include all foreign words, and even all proper names, for they are the bugbears of our lives, and undoubtedly the Announcers do give us something to go on and a supposed authority to quote if we are questioned. It's so convenient and easy to say: "Wrong, am I? Well, that's how they say it on the wireless!"

A Source of Vexation.

Whether Announcers are always right, is another matter. They may even disagree among themselves, or, worse still, prove inconsistent individually, as did an Announcer at "2LO" recently, when after speaking of St. Moritz as "Sanmoreese," he went on to speak about Paris as "Paris" and not "Pame."

Foreign names, unfortunately, are a source of vexation to even the best educated, so perhaps we ought to be lenient with those who upset our theories as to how certain foreign names and words are pronounced.

But are we always prepared to forgive those who tread on our corns in the matter of not giving correct names in England?

Our personal names, we know, are very con-

fusing. "You take a name like Cholmondeley," grumbled an American who was mixing that name up with Marjoribanks, "and you pronounce it Marshbanks, and Marshbanks you call Chumley!"

Of course, Announcers do not offend in this manner, but I am afraid they do make slips occasionally when it comes to mentioning towns like Kirkcubright, which everybody in the know calls "Kikooobri," and Almondsbury, which in the vernacular is "Amesbury."

Occasionally, an Announcer will be able to descend to ponderous humour in giving us the name of a town in its local parlance, but often listeners are unaware that their town is being mentioned because the Announcer has pronounced the name in a manner totally unknown to its people. Consequently, maledictions upon that Announcer's head when the calamity is discovered!

The list of traps is well-nigh endless. Everybody knows that "Cirencester" means Cirencester, but only a few knowledgeable folk know about "Balsbry" for Baltonsborough, "Feriton" for Fiddington, "Arrerdee" for Aldersley, "Stan'ell" for Whatstandwell, "Posset" for Portishead, "Toosy" for St. Oysth, "Fomfret" for Pontefract, and "Chimston" for Chelmsford.

We may, perhaps conveniently, leave out all other Scottish and Irish names. I imagine, however, that we should all feel a deep debt of gratitude to the Announcer of the Cardiff Station if he would once kindly oblige us with the correct pronunciation of that dear old Welsh place name of *Llanfairpwllgwyngyllgogerychwyrdrhyllantysylllogogoch!*

If Cardiff would only oblige, this should fill their programme for one evening at least!

LEONARD TRAVERS.

The Broadcast Pulpit.

The Secret of Efficiency.

NO man can do his work really well unless his heart is in it; and for a man to put his heart into it he must enjoy it; and to enjoy it, he must feel that it is congenial; that is to say, the three essential elements of successful service are fitness, enjoyment and enthusiasm. God has a work for all that is in harmony with the best powers of each, which, therefore, we can do with all our might.

There is, no doubt, an element of truth in George Eliot's words, "Many a good piece of work is done with a sad heart"; but as a general rule, it will be found that nothing is more unfavourable to efficient or successful work than despondency or sadness. A joyless workman is seldom a good workman; he does not work vigorously; he has no pleasure in his work and, consequently, he is very likely to tire of it. Joy is the source of strength, gladness is the secret of efficiency; light-heartedness makes work easy.—*The Rev. G. O. Rockett, Bampton Lecturer.*

"Earth's Crammed with Heaven."

MEMORY ministers to faith as it unravels the past, and it is a pity that we so often forget to avail ourselves of its services. But it cannot strengthen faith in the hearts of men unless they know that God is the God of things that are, as well as of the things that once were. The illusion that heaven is nearer earth at the horizon than it is immediately overhead has its counterpart in the curious conceit, common enough among the devout, that God was nearer man in the past and will be again in the future than He is at the present.

If one tells them that "earth's crammed with heaven, and every common bush affire with God," their reply is, "That's poetry and not to be taken seriously." Happily for them and for their fellow-sojourners on earth, they are mistaken; and all who are in trouble or depressed can cast themselves on a present God.—*The Rev. W. F. Riddell, Manchester.*

Where Does the Church Come In?

IT is fashionable to run down the Church; but remember that there is not a single movement for the uplift of life which did not get its original heart-beat from Christianity. Men may not believe this because they do not read history, or because they do not want to believe it; but that does not alter the fact.

Sometimes men are arrested by the nobility of life of those who are beyond the walls of the Church, and they say, "What do you want a Church for when you can get that sort of thing without it?" Suppose you are sitting in a room on a cold winter's day with a nice fire blazing and someone were to say, "This room is very warm; what do you want a fire for?" we should smile at the absurdity of it; we should know that the fire is responsible for the warmth of the room. So is the fire of the Church responsible for the warmth of noble service outside her own hearth.

Some of us may be rather uncertain in our attachment to the Church, not agreeing with all she says and does. That is to ground for deserting her.—*The Rev. Canon J. Trevor Lewis, Truro.*

The Medicine of Merriment.

A MERRY heart is a good medicine. Robert Louis Stevenson was right when he said: "To be happy is the first step to being pious." We need courage to let ourselves go, to give expression to the mighty gladness that often stirs our hearts. We need to add another virtue to the grand old virtues of faith, hope and love, the virtue of joy. Joy is the weapon with which to face the difficulties of life, to win its battles and to conquer the world. Every doctor will tell you that there is medicinal value in cheerfulness; a merry heart will do more for you than a gallon of doctor's physic. Our cheerfulness not only brings good to ourselves, but it has a wonderful influence upon everybody we meet.—*The Rev. George H. McNeal, London.*

What I Think of the Report.

By GEORGE BERNARD SHAW.

In response to our invitation, Mr. Shaw has sent us a characteristic comment on the Report of the Broadcasting Committee. Though we may not agree with Mr. Shaw's point of view, we are sure that our readers will enjoy, as we have, this pungent and stimulating criticism from one of the most distinguished members of the B.B.C.'s radio audience.

THE Report is a very nice report. Its unintermitted flow of amiable obscurities, its hopes for the best, its cheerful solutions of difficulties by referring them to hypothetical ideal Englishmen completely isolated from all practical interests, and its delicate reticences with regard to all the most obvious unpleasantnesses, make it very agreeable reading indeed. One feels that England is safe whilst she can produce such reports, and that persons of less fortunate nationalities would have made a comparative mess of the business.

Still, there is the definite proposal to substitute a public department for a controlled company. The decisive reason the Committee gives for this change is that it thinks that profiteering in broadcasting should be eliminated. Unfortunately, as it did not seek the advice of a competent economist, its proposal simply substitutes unlimited for limited profiteering. The existing company is limited to a dividend of 7½ per cent., which, in view of the novelty of the enterprise and the present state of the money market, is very reasonable. Under the Commission scheme, the surplus is to be retained by the State (p. 8, No. 3). That is to say, the Postmaster-General will hand it over to the Chancellor of the Exchequer, who will cover himself with glory by using it to reduce the Super-tax, thereby putting it straight into the pockets of the anti-profiters of the whole country.

I note that the list of witnesses does not include a single representative of my own profession. This is rather amusing. In America, the business of play writing is rapidly approaching a point at which the playwright will no longer deal with the theatrical manager, but will issue his pieces direct to a Film Corporation, with clauses obliging the Corporation to provide for the necessary exploitation, on the stage as well as on the screen. In



Mr. GEORGE BERNARD SHAW.

England it is equally clear that the national broadcasting organ, whatever form it may take, will not only employ composers and writers of invisible entertainments of all sorts, as the Astronomer Royal employs mathematicians, but that it will take over so much of the present music publishing and concert giving businesses, that most of them will survive only as agents of the B.B.C. Of these glaring prospects the Committee has succeeded in preserving a bland unconsciousness.

I note, further, that neither the Speaker of the House of Commons nor any of his staff were examined with a view to applying the very useful code which we call the order of public meeting to the public debates, which must inevitably enter largely into broadcasting. The Committee merely remarks insinuatingly that it thinks that a moderate amount of controversial matter might be admitted. It overlooks the fact that outside bare news and statistics obtainable from Whittaker's Almanack and other works of reference, nothing that is uncontroversial is of the slightest interest. As a listener, I often hear gentlemen, professing to be scientific, broadcasting the most staggeringly questionable statements without a word of remonstrance.

Finally, no lawyer has been examined as to the possibility of applying the rules of evidence to statements broadcast as matters of fact, or the law of libel to statements concerning persons. If newspapers libel me, as they very commonly do with the most cheerful impudence and the most flattering reliance on my forbearance, I have my legal remedy against author, publisher, and printer. If the proposed Broadcasting Commission libels me, and the worm at last turns, am I to be told by the Postmaster-General that the King can do no wrong?

However, as the Committee says, let us hope for the best.—G. BERNARD SHAW.

Listeners' Letters.

Jazz—For and Against.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is 2, Long Walk, Strand, London, W.C.2.)

The Popularity of Jazz.

EVERY day, thousands of people dance to syncopated music, all the important hotels have their dance bands, and if a dance band appears at any public performance, it is sure of a good reception. There is no doubt that hundreds of musicians would not be earning a living to-day if it were not for the attraction this type of music has for the masses.

The condemnation of syncopated music has been going on for at least ten years, but its popularity shows no signs of abating—on the contrary. I do not grudge the "high-brow" his music, but I think he should be more tolerant of the "low-brow," who surely are entitled to their share in your programmes of the music which pleases them, without having to listen to this constant depreciation of it.—O. E. BURNER, 20, Compton Road, Addlecombe, Surrey.

As only one humble listener in a provincial town of relatively small dimensions, I could undertake to name at least thirty listeners that I know of whose views coincide with my own, and our plea is: not so much Jazz! If it must be given, in response to the clamour of the younger generation, either start it after, say, 11 p.m., or do not make it S.B. Give us at least an alternative! We are

too old to dance, and the everlasting strumming of a dance band, however good it may be for its particular purpose, is not music in the true sense of the word, and it is anathema to us after a long day's mental and physical work.—H. How, Woodbridge Road, Guildford.

Foreign Language Teaching.

I much enjoy M. Stéphan's French Readings and would like to know if it would be possible, now that the war is over and peace at last seems to be nearly an accomplished fact, for us to have German Readings on the same lines?—B. A. R., London, N.W.8.

I should like to point out (before it is lost sight of) that the wireless was primarily intended as an entertainment. Surely, if one wishes to study languages, or any other subject, there are ample facilities provided in this country without imposing these subjects on the ninety-nine per cent. of listeners who want programmes of music and entertainment.—JOHN HARWOOD, Grange Avenue, Stretford, Manchester.

PLEASE let us have Spanish talks, not only through Daventry, but through London. My reason for this appeal is that hundreds of persons interested, commercially and otherwise, in Spanish

are not in possession of a wireless set tuned to cover Daventry, whereas all, including crystal-set owners, would have the pleasure and privilege of listening to Spanish talks coming via London, through their nearest relay station.

As foreign correspondent for a firm with an important and ever-growing trade with Latin America, it would afford me much pleasure to listen to that important and beautiful language, Spanish.—LINGUIST No. 2, Hull.

LIKE a recent correspondent, I should greatly appreciate a weekly, or even fortnightly, Spanish talk. I am one of a class of about twenty-eight boys who are taking Spanish in the General School Examination in June. There are schoolboys all over the country who are doing the same thing, and a few Spanish talks from Daventry would be of great value and would be much appreciated.—ESTAROI, Walthamstow, E.17.

Organ Music by Radio.

In a recent issue of *The Radio Times* it was stated that the pedal notes of the organ are transmitted as effectively as the other notes. I should like to know the opinion of listeners who are organists as to whether this is correct or not. On my set (four valve), with which I operate a loud speaker, the 16 and 32ft. pedal tone is missing, reproduction being in every other way satisfactory.—F. T. STOUT, 17, North Parade, Bootham, York.

I CANNOT agree with your correspondent who complains of the transmissions of organ solos. Here on a four-valve set it is quite excellent.—GEORGE N. PARSONS, Manor House, Froyle, Alton.

The Children's Corner.

Sir Harry and Lady Lauder.

RECRUITS to the Radio Circle at Manchester include Sir Harry and Lady Lauder, who are, of course, unofficial uncle and aunt to all the kiddies on both sides of the Tweed.

The Aunts and Uncles at Manchester thank the kiddies very, very much for the magnificent response to their request for cigarette cards to give to the hospitals. Thousands and thousands have come in from all parts of the kingdom, and our room is now full to overflowing, so please don't send any more at present.

Glasgow's New Uncle.

On a recent Monday afternoon, a mysterious individual turned up at the Children's Corner in Glasgow, causing considerable excitement among the various Aunts and Uncles, not to speak of a number of kiddies

who were assembled in the Studio at the time. Whispered questioning as to the stranger's identity might have been observed, but wonderment turned to downright consternation when the newcomer stepped gaily up to the microphone and slapped Uncle Alec on the back.

An indignant chorus of voices demanded a full explanation from the intruder on pain of instant expulsion from the Studio. Pulling himself together with quiet dignity, and transfixing his inquirers with a stare of mingled surprise and admiration, the stranger replied: "I am your new Uncle, don't you know me?" The scene that followed baffles description. The new arrival (whose name, by the way, was afterwards ascertained to be Uncle Leslie) was surrounded by dozens of youngsters who, in their efforts to welcome him, pulled his coat nearly off, ruffled his hair, rubbed his collar and tie, and eventually nearly smothered him in their ardour to make him feel quite at home. What a welcome!

A Successful Competition.

As many West Country listeners know, the Musical Consequences Competition held by the Aunts and Uncles at the Plymouth Studio was a tremendous success. The efforts of the prize-winners were remarkably successful and ran each other very close, and even those who failed were most ingenious. Many requests have been received for another similar competition and next time there will probably be no mistakes at all. However, the Aunts and Uncles are going to think out some really difficult numbers next time.

Edinburgh's Request Day.

The Aunts and Uncles at the Edinburgh Station are being kept hard at work hunting out, rehearsing and performing the various musical items, poems, plays, etc., which are called for by members of the Radio Circle to be performed on Request Day. One small listener has invited Uncle Jim to play "Madame Butterfly" as quickly as possible, and in view of this, Uncle Jim is taking a special course of lessons to enable him to use two fingers at a time instead of one, thereby more than doubling his speed of execution on the piano.

Auntie Molly has consulted all the musical encyclopaedias without success in her efforts to

trace the authorship of a ballad song which was popular when little Hephzibah's grandmother was a girl. Uncle Dick is proving himself a very versatile and accomplished performer on the ocarina, and his duets with Auntie Maymie, who is a highly skilled banjulelist, are likely to bring the Studio down when they are let loose on the ether in the near future. The Children's Trio are turning green with envy.

Perhaps the most striking item which has been performed on Request Day of late was the "Angel's Serenade," in which Uncle Dick performed the vocal and all the instrumental parts simultaneously with enormous success. The result had to be heard to be believed.

Stoke's Children's Choir.

The members of the Stoke-on-Trent Radio Circle

Choir are as enthusiastic as ever! The red light had no sooner gone out the other day (after *The Fairies' Quest*) than Auntie Kate was mobbed by a request for "another Operetta." Many applications have been received from children who wish to join the Choir; but Auntie Kate must—very regretfully—refuse these: because she has ideas about the capacity of the Studio and the best results to be obtained from the Choir.



GIVING HER DOLLY A TREAT.

This little girl is so fond of listening that she cannot resist letting her dolly enjoy the Children's Corner.

Can You Write Stories?

The Liverpool Radio Circle Magazine, *The Kiddies' Corner*, price 2d., comes out on the first of every month and it has had so far an amazingly successful sale (proceeds to be devoted to the hospitals). It has reached its third appearance and is full of interesting little stories and articles by children from all towns. Kiddies who would like to contribute further stories, etc., should send them to the Editor, 85, Lord Street, Liverpool.

Musical Uncles.

All the Aberdeen Children's Cornerites are interested in the violin and cello solos that are played for them by Uncle Max, Uncle Andrew, Uncle Jim, and Uncle Alec. Each of the Uncles has his special favourites. Uncle Max gives us charming extracts from his favourite sonatas, Uncle Andrew plays, very often, his own arrangements for cello of favourite Scottish airs, and Uncle Jim some of the most famous cello solos.

The Souvenir Programme Booklet of "Kitesh"—a simply-written "Listeners' Guide" to the Opera, with musical notes and illustrations in colour and black-and-white—is now on sale. (Price 6d. or 7d. post free.) Application should be made at once to the British Broadcasting Company, Ltd., 2, Savoy Hill, W.C.2, marking the envelope "Kitesh" Programme. The Opera is to be sung by Russians in Russian, but with this booklet before him, every listener will be able to follow from moment to moment the whole course of every incident in the plot. It will be equally valuable to those who intend to be present at Covent Garden and those who will listen at home.

Programme Pieces.

A Weekly Feature Conducted by Percy A. Scholes.

LISZT'S "LES PRELUDES."

(BIRMINGHAM, SUNDAY.)

LISZT had great ideas as to the power of music to interpret a poem or a plot. He felt it necessary, in order to do that, to get away from the more or less conventional plan of a symphony, in separate, contrasted movements. In his "Symphonic Poems" he uses the large proportions of the symphony, adapting the form to suit the dramatic or poetic demands of his subject.

The basis of *Les Préludes*, the third of his series of symphonic poems, is taken from a work by Lamartine, the French poet and statesman, whose gentle muse is something akin to that of Wordsworth. Lamartine, in this extract, asks if life is anything else than "a series of Preludes to that unknown song of which Death sounds the first and solemn note." He pictures love as "the enchanted dawn of all life," and speaks of the tempests that shatter love's bliss and dispel its illusions. Then the wounded soul seeks a refuge in a pastoral life; but when the trumpet calls him to arms, he seeks the post of danger, to find in battle full consciousness of himself and his powers.

Liszt follows his "programme" quite closely, while keeping to the main lines of "Sonata" form. He makes one movement only of the work.

He uses the two main themes that we are accustomed to meet in a symphonic movement, but when he has "Exposed" and "Developed" them, he brings in an Episode—a *Solo* section—and then, when the delayed "Recapitulation" of the original material comes, its themes are still further developed.

His FIRST MAIN TUNE, heard at the beginning, is broken in upon by wind chords, blating, perhaps, of the mysteries beyond life.

An apparently new melody is really the First Tune in one of those changed aspects the use of which allows the composer to do what the dramatist can do—show us the modifying influence of fate or circumstance on his characters.

A third form of the same Melody (Strings) is smooth and flowing.

The real SECOND MAIN TUNE (METED VIOLAS and HORNS, over arpeggios for Violin and Harp) has a hymn-tune-like character. This is the Love Motive.

The music works up to a climax, and then the "Development" suggests the storms of life, the First Tune being largely in evidence.

The Episode that precedes the return of the Main Themes depicts the pastoral peace to which the pilgrim retires. HORN and WOOD WIND have a gently-flowing subject here. (It combines later with the Second Main Tune.)

The last section represents the call to arms, and here the third form of the First Main Tune (the suave String melody) is transformed into a *Quick, martial* Tune, that rings out on the Trumpets.

The Love Theme is worked in—perhaps to symbolize Love as the inspiring force of man, in war as in peace—and so the work ends, in a blaze of glory.

HAYDN'S "LONDON" SYMPHONY.

(CARDIFF, WEDNESDAY.)

Haydn was a great favourite in London. He came over, on the invitation of Salomon, a concert director, on two occasions, and each time contracted to compose and conduct six symphonies. That, perhaps, seems rather a large order, but Haydn worked so quickly and was so prolific that he had no difficulty in carrying out the agreement, and enjoying himself at the same time, attending Lord Mayor's Banquets, singing his songs to the Prince of Wales, paying country-house visits, and so on.

This "London" Symphony is one of his second "Salomon Set." In style and force it looks forward to Beethoven.

(Continued on the facing page.)

Programme Pieces.

(Continued from the previous page.)

I. Like so many Symphonies by Haydn, this opens with a *Slow Introduction*, which, most effectively, is in the minor key.

The *Quick* movement has for its **FIRST MAIN TUNE** (in the major key), a dapper, cheery theme, which Haydn apparently liked so well that he used it as the **SECOND MAIN TUNE** also—a very unusual thing to do.

II. The **SLOW MOVEMENT** is an Air with two Variations, one in the minor and the other in the major. The graceful ornamentation enhances the charm of the tune, as a costume perfectly suited in cut and colour enhances a young girl's beauty.

The Flute, near the end, has a specially gay time almost "on its own," for a few bars.

III. **MINUET AND TRIO.** A typical Haydn dance movement. In the Minuet Haydn gets a neat effect by stressing unusually the third beat of his tune in the opening bars.

The **TRIO** is a capital contrast to the solidly-harmonized Minuet. Oboe and Bassoon, with Violins supporting, share the tune, at first. We have a twelve-bar idea instead of the usual eight-bar theme. The Minuet is duly repeated after the Trio.

IV. The **FINALE** (*Quick and Spirited*) prances off in the Violins with the **FIRST MAIN TUNE**, while Horns and Bass Strings have a pair of "pedal notes," like the drone of a shepherd's pipe. Here, then, is a recollection of the peasant music Haydn loved.

Listen for the Tune that the Second Violins play after the First Main Tune has been given out, and the Oboe at once takes up that Tune. This under-theme is actually the **SECOND MAIN TUNE**. It appears on top of the harmony very soon.

There are still two other ideas to be heard—the quiet passage, moving in notes of even length, that succeeds the Second Tune; and a Third Tune that winds up the "Exposition" part of the Movement. After the Development, in which all this matter is woven together most ingeniously, without putting a damper on the gaiety at all, the First Main Tune returns in a way that at that time (1792 or so) was quite unusual. It is not repeated exactly as at first (which was the custom) but comes in an octave higher, and is more fully orchestrated than before.



Mr. ALBERT COATES.

Mr. Coates will conduct "Kiteck" at Covent Garden, on Tuesday, March 30th.

Our Point of View.

A Challenge to Young Composers.

COMMITTEES may come and Committees may go, but broadcasting goes on for ever. Though the B.B.C., as we have known it during the past three years, is in the melting pot just now, it is clear that listeners need have no fear that the quality, vitality and interest of the programmes that will be offered during the coming months, until the new broadcasting authority takes over, will fall below the high standard that has been maintained in the past. The staff of the B.B.C. will carry on as usual, and we may be sure that there will be no slackening in the zeal, resourcefulness and good judgment that has characterized the management of British broadcasting from the beginning, and to which the Government Committee pay such a handsome tribute at the outset of their Report.

Indeed, the signs point to some notable developments in programme making in the near future. Readers of *The Radio Times* could not have failed to notice the significance of two striking announcements that appeared in last week's issue of this paper.

First, came the details of the first concert-performance in this country of Rimsky-Korsakov's great work, *The Invisible City of Kiteck*, which is to be simultaneously broadcast from all B.B.C. stations on Tuesday evening, March 30th. This event is unquestionably an achievement of the first importance, and music lovers everywhere are in debt to the B.B.C. for its courage and enterprise in undertaking this great task.

The other important announcement appearing in these pages last week, gave the details of a great competition which the B.B.C. is organizing for the benefit of the

younger and lesser-known composers of British birth. Prizes amounting to £1,000 are to be given for original compositions in several classes, but more than that—and perhaps to be desired far more than a mere money prize—there is a promise of a first performance at a great Musical Festival to be held in London in the autumn of this year, a performance which will be broadcast throughout the British Isles. Yet more than that, too, is promised. Not only will the prize-winning works be heard by the vast radio audience, but through the co-operation of the Oxford University Press, the prize-winning works will be assured of a worthy publication under the best possible auspices. What more could a young composer desire—a substantial monetary reward, a worthy performance before a great audience and a guarantee of the immediate publication of his work? Here indeed is a chance for budding genius.

On this page we set forth a brief statement showing what the prizes will be given for. All those who intend to enter this competition, or who know of anyone who is likely to be interested, are cordially invited to write to the B.B.C. at 2, Savoy Hill, W.C.2, for a copy of the entry form, in which full terms and conditions are set forth.

There can be no question but that the B.B.C. in organizing the competition and in offering these rewards is giving a wonderful opportunity to younger British musicians. We appeal to all our readers to make this competition widely known. It is a challenge to the younger generation of musicians of British birth. Let us see what they can do. The lists are open. Who will bear away the palm?

FOR COMPOSERS OF BRITISH BIRTH.

IT is proposed to hold in London in the autumn of this year a great Musical Festival under the auspices of the B.B.C. Prizes amounting to £1,000 will be awarded for original musical compositions by the younger and lesser-known composers of British birth. These works will be performed at the Festival and afterwards, it is hoped, take their place in regular broadcast and concert-hall repertory. Furthermore, the winning compositions will afterwards be published by the Oxford University Press. Thus, successful competitors will secure not only a worthy first performance before the vast radio audience, but also publication under the most favourable auspices. Entry forms giving full particulars as to rules and conditions may be obtained on application to the B.B.C., 2, Savoy Hill, London, W.C.2.

The Prizes Will Be Awarded For:

- (a) A work in Symphonic form—Symphony, Poem (in 3 or 4 movements), or a Symphonic Suite—lasting not less than 25 or more than 45 minutes ... Prize £300
- (b) A short work for Chorus and Orchestra (solo voices optional), lasting not less than 20 or more than 45 minutes ... Prize £250
- (c) A Symphonic Poem or a work in Overture form (one movement), lasting from 10 to 20 minutes ... Prize £150
- (d) A poem for Voice and Orchestra (with or without words) lasting from 8 to 15 minutes ... Prize £150
- (e) A work for Military Band in one or more movements, suitable for performance by the ordinary Military Band ... Prize £100
- (f) A Song-Cycle for one or more voices with not less than 3 solo numbers ... Prize £50

THE JUDGES.

Among the judges will be Sir Hugh Allen, Mr. Albert Coates, Sir Edward Elgar, Mr. Hubert Foss, Sir Hamilton Harty, Mr. J. B. McEwen, Lieut. B. Walton O'Donnell, Mr. Percy Pitt, Sir Landon Ronald and Colonel Rumbold.

Round the Stations.

[A Daily Summary of Programmes. Those stations relaying the London transmission are not included. Full details in the Programme Pages.]

SUNDAY, March 28th.

- LONDON, 3.30.**—The CASANO OCTET and GORDON BRYAN (Solo Pianoforte).
4.15.—Song Recital by JOHN COATES.
5.0.—Organ Recital by Dr. HENRY LEY, relayed from Christ Church, Oxford.
8.40.—Unaccompanied Singing by the CHORUS of Christ Church, Oxford.
9.35.—Emilio Colombo and his Orchestra, relayed from the Hotel Victoria.
DAVENTRY, 3.0.—The Passion according to St. Matthew (Bach). Relayed from YORK MINSTER.
4.0.—Chamber Music by the PHILHARMONIC PIANO QUARTET and Songs by SPENCER THOMAS.
ABERDEEN, 9.15.—Recital of Church Music (under the auspices of the Aberdeen and District Association of Precentors and Ex-Precentors).
BIRMINGHAM, 4.0.—Liszt, THE STATION ORCHESTRA, GLADYS JONES (Soprano), NIGEL DALLAWAY (Solo Pianoforte).
BOURNEMOUTH, 3.0.—Concert and Organ Recital, relayed from the New Central Hall, Southampton.
9.15.—Light Symphony. BEATRICE EVELINE (Cello), SYDNEY WALLER (Tutor), THE STATION SYMPHONY ORCHESTRA.
GLASGOW, 9.15.—A Light Orchestral Programme: THE STATION ORCHESTRA.
LEEDS, 3.0-4.0.—"The Passion," relayed from York Minster.
MANCHESTER, 4.0.—Studio Concert. GWLADYS NAIRN (Soprano), SALT LOBEL (Recitations), JOHN VAN ZYL (Bass), FUDENS' No. 1 QUARTET.
NEWCASTLE, 3.30.—Schumann Concert: KATINKA STORR (Soprano), GLADYS WILLIS (Pianoforte), THE STATION ORCHESTRA.

MONDAY, March 29th.

- LONDON, 2.0.**—The KNELLER HALL BAND.
3.20.—The Songs of Sir Charles Mansford. H. PLUNKET GREENE, SYBIL EATON (Solo Violin).
9.55.—Special Broadcast from the National Sporting Club.
ABERDEEN, 3.0.—Recital of Verse.
8.30.—"By the Light of the Moon."
BIRMINGHAM, 3.0.—Pot-Pourri: THE STATION ORCHESTRA, GWLADYS NAIRN (Soprano), GEORGE PARKER (Baritone).
BELFAST, 3.0.—Concert Music with WILLIAM PRIMROSE (Violin), RAE ROBERTSON (Piano) and ORCHESTRA.
CARDIFF, 7.40.—Haleyan Memories: MARTAN ELMAH (Soprano), HOWARD WINTLE (Tenor), THE STATION ORCHESTRA.
GLASGOW, 3.0.—Beethoven interpreted by HERBERT A. CARPENTHUS (Pianoforte).
8.15.—Variety.
8.45.—"The Woollen O'T"—A Comedy in One Act.
MANCHESTER, 3.0.—Masterpieces of Mozart: ALBERT SAMMONS (Violin), GORDON BRYAN (Pianoforte), GEORGE PARKER (Baritone).
NEWCASTLE, 3.0.—Dance and Songs. KENNETH ELLIS (Bass), THE STATION TRIO.
8.30.—A John Ireland Programme.
10.30.—Violin Recital by DAISY KENNEDY.

TUESDAY, March 30th.

- LONDON, 8.0.**—"Kites," A Sacred Opera by RIMSKY-KORSAKOV. THE AUGMENTED WIRELESS SYMPHONY ORCHESTRA and CHORUS: Conducted by ALBERT COATES, relayed from the Royal Opera House, Covent Garden.
10.30.—JAY WHITDEN AND HIS MIDNIGHT FOLLIES ORCHESTRA.

WEDNESDAY, March 31st.

- LONDON, 8.0.**—"Out of the Hat"—A Revue.
8.30.—THE LONDON RADIO DANCE BAND.
9.30.—"Poetry in Song." Walter de la Mare, interpreted by J. C. SQUIRE and DALE SMITH.
10.30.—SYDNEY NESBITT with his Ukulele, and ARTHUR YOUNG—Syncopated Piano Solos.
ABERDEEN, 8.0.—"The Messiah." THE AUGMENTED WIRELESS ORCHESTRA. THE ABERDEEN CHORAL UNION.
BIRMINGHAM, 3.0.—Orchestral and Vocal. THE STATION ORCHESTRA. MARGARET LEWIS (Contralto).
9.0.—Orchestral and Instrumental. M. PIESCH (Solo Violoncello).
10.30.—Elizabethan Music. THE CHAPLIN TRIO.
BOURNEMOUTH, 3.0.—Winter Gardens Night. THE MUNICIPAL ORCHESTRA: Conducted by Sir DAN GODFREY. CHARLES COOPER (Baritone), HELENA MILLAIS (Actress Entertainer).
BELFAST, 3.0.—Concert: THE AUGMENTED ORCHESTRA. KENNETH ELLIS (Bass).
CARDIFF, 8.0.—The Music of Haydn. GWLADYS NAIRN (Soprano), ETHEL BARTLETT (Solo Pianoforte), JOHN BARDIBOLLI (Solo Violoncello), THE STATION ORCHESTRA.
8.15.—A Musical Caprice.
DUNDEE, 8.0.—In Memory of Franz Joseph Haydn.
EDINBURGH, 8.0.—An Hour with Haydn. DOROTHY KING (Soprano), JOHN VAN ZYL (Baritone), THE STATION STRING QUARTET. L. SHEPHERD MUNS (Solo Pianoforte).
GLASGOW, 8.0.—Instrumental Concert: THE STATION SYMPHONY ORCHESTRA. DONALD FRANCIS TOLLY (Pianoforte), DAISY KENNEDY (Violin).
HULL, 8.0.—Light Music and Recitation.
LIVERPOOL, 8.0.—Boys' Marsed Singing Festival.
9.0.—"The Golden Buddha," by the STATION DRAMATIC COMPANY.
MANCHESTER, 3.0.—"On With the Motley." FRANK FOXON, BILLY BARNER. THE STATION ORCHESTRA.
NEWCASTLE, 8.0.—A Victorian Programme.
9.30.—Syncopated Music by THE DAVIES TRIO.
NOTTINGHAM, 8.0.—Variety Programme. PERCY THOMPSON (Bass-Baritone), CHRISTINE HAWKS (English Concertina), DONALD GENT (Soprano), STEPHEN DALE BENNETT (Entertainer).
PLYMOUTH, 3.0.—A Programme of Song. Solos, Duets and Quartets.
SHEFFIELD, 8.0.—Local Concert. Songs, 'cello, Pianoforte Soli and THE BARNESLEY ORCHESTRAL QUARTET.
STOKE, 8.0.—Concert. BERYL MAKEPEACE (Contralto), SYDNEY H. WEALE (Organist), THE STOKES-ON-TRENT CITY ORCHESTRA.
SWANSEA, 8.0.—The Eversley Octet. GLANBOR EVANS (Baritone), W. H. J. JENKINS (Solo Violin), HESTER ROBERT (Elocutionist).

THURSDAY, April 1st.

- LONDON, 8.0.**—DAN ROLYAT (Humorist). "THE DISORDERLY ROOM"—Farical Sketch by Eric Blere. "TRAGEDY AT MIDNIGHT," A One-Act Sketch by LAWRENCE ANDERSON.
8.40.—Chamber Music.
ABERDEEN, 8.0.—"Passing Years." JOHN VAN ZYL (Baritone), ALEX NICOL (Violin), THE WIRELESS ORCHESTRA.
9.0.—Special Feature—"What Is It?"
BIRMINGHAM, 8.0.—Chamber Music. ETHEL BARTLETT (Solo Pianoforte), JOHN BARDIBOLLI (Solo Violoncello).
9.0.—Ballads. FLORENCE CLETON (Soprano), WINIFRED PAYNE (Contralto), GEORGE PIZZEY (Baritone).
BOURNEMOUTH, 8.0.—"Panslopa" (The Area Belle), A Farical Operetta.
9.0.—Orchestral Feature.

- CARDIFF, 8.0.**—Under the Open Sky. GLADYS PALMER (Contralto), and RAYMOND NEWELL (Baritone).
GLASGOW, 8.0.—"Somewhere Aboard." MARY FERRIER (Soprano), LEWIS COWIE (Baritone). THE STATION ORCHESTRA.
9.30.—"A Mock Trial."
MANCHESTER, 7.40.—"April, April, Laugh Thy Glibish Laughter." ROSE MYRTIL (Mezzo-Soprano), THE STATION ORCHESTRA.
9.0.—A Short Farce, "April Fool's Fool."
9.30.—Violin Recital by DAISY KENNEDY.

FRIDAY, April 2nd.

- LONDON, 4.0.**—Evensong, relayed from CANTERBURY CATHEDRAL.
5.0.—The Cecil Chamber Orchestra.
8.0.—"Shahar Matar" (Romeo). THE WIRELESS CHORUS and ORCHESTRA.
9.15.—Fragments from the Music Drama, "Parsifal."
BIRMINGHAM, 3.30.—"Gethsemane," A Sacred Cantata. GERTRUDE DAVIES (Soprano), ALICE VAUGHAN (Contralto), GEOFFREY DAMS (Tenor), HAROLD HOWES (Baritone), and THE STATION REPERTORY CHORUS and ORCHESTRA.
9.15.—THE BIRMINGHAM COMMUNITY PLAYERS in "Good Friday."
BOURNEMOUTH, 5.15.—Sacred Concert. ESTHER COLEMAN (Contralto), TOM BROWN (Bass-Baritone), ARTHUR MARSTON (Organ).
BELFAST, 8.0.—"God's Time is the Best" (Bach). CHORUS and ORCHESTRA.
8.30.—THE BELFAST RADIO PLAYERS in "Good Friday," by John Massfield.
CARDIFF, 7.45.—Passionate Music. Third Concert of the CARDIFF MEDICAL SOCIETY.
9.15.—BRYAN'S REQUIEM.
GLASGOW, 2.30.—Studio Service. Religious Address by the Very Rev. Provost LETHBRIDGE.
7.30.—"The Passion." THE STATION CHORUS and ORCHESTRA.
LIVERPOOL, 7.0.—"Shahar Matar" (Dionysus).
MANCHESTER, 8.0.—Brahms's Requiem and Song of Destiny. GERTRUDE JOHNSON (Soprano), LEE TUNSTILSHWAITE (Baritone), THE STATION CHORUS and AUGMENTED ORCHESTRA.

SATURDAY, April 3rd.

- LONDON, 8.0.**—Variety.
8.30.—R. A. Roberts, the Famous Protean Actor: "Dick Turpin."
9.0.—Seventh Edition of "Winners."
ABERDEEN, 8.30.—"Unfathomable," A Play in One Act. Performed by THE ABERDEEN RADIO REPERTORY PLAYERS.
9.15.—Dance Music.
BIRMINGHAM, 8.0.—Popular Programme. THE STATION ORCHESTRA, ISABEL TERES (Soprano), RICHARD MEREDITH (Solo Cornet), BRAMPTON HARRIS (Entertainer).
BOURNEMOUTH, 8.0.—"Variety." MABEL FITZGERALD, ROBERT PITT and LANGTON MAILES (Entertainers). THE WIRELESS ORCHESTRA.
9.0.—"Listening Time": The New Radio Revue.
GLASGOW, 8.0.—A Dance Night. DANIEL SLYMOCK. THE STATION ORCHESTRA.
9.0.—THE PLEAS BAND.
LEEDS, 10.30.—Clifford Essex's Dance Band from the Grand Hotel, Scarborough.
MANCHESTER, 8.0.—Light Orchestral Music.
9.0.—"Listening Time": The New Radio Revue.
9.15.—Dance Music.
NEWCASTLE, 8.0.—Memories, Melodies and Some Disiect. ANDREW MAGNAY (Tyneside Entertainer). THE STATION ORCHESTRA.
9.15.—Tilley's Dance Band, relayed from the Grand Assembly Rooms.

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365 M.

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SUNDAY, Mar. 28th.

The Casana Octet.
Waltz, "Jewels of the Madonna"
Tchaikovsky
[The Seasons]
Grazioso
March
CONAL O'BRIORDAN
will read
"PHILANTHROPY"
THE OCTET
(By Request) Will

John Coates
Song Recital
GORDON BRYAN
Popsong
THE OCTET
(By Request)

Organ Recital
by
Henry Lay Mus.Doc.
Relayed from
St. Michael's, Oxford
E. Flat (B)
No. 5 (1st Move)
Two Trumpet Tunes and Air
Purcell

Saw Bells.
Stude Service.
Hymns, "Ride On, Ride On in
Majesty" (Methodist Hymnal,
No. 154). (Tune: "St. Dorothea")
Psalm.
Address by the Rev. E. D.
JAMES (Methodist Hymnal,
No. 154). (Tune: "St. Theo-
dolph")

Unaccompanied Singing
by
The Cathedral Choir of Christ
Church, Oxford.
Hymns, "Is It Nothing To You,
All Ye That Pass By?" (Quincy)
Psalm 101, Chant by Monk
"Sweet Me Not Away" S. S. Wesley

Weather Forecast and
General News Bulletin
Local News

LONDON PROGRAMMES.

THE ROYAL OPERA HOUSE, COVENT GARDEN.

The Legend of the Invisible City KITESH and the Maiden Fevronia.

A Sacred Opera by N. Rimsky-Korsakov

Cast:
HELENE SMIRNOVA
MARIE DAVIDOVA
GEORGE POZEMKOFFSKY
VLADIMIR CARAVIA
CONSTANTINE KAIKANOFF
ALEXANDER MOSJOUKIN
BORIS POPOFF
GWEN KNIGHT
JANET HEMSLEY
THE BROADCASTING SYMPHONY ORCHESTRA AND CHORUS:
Conducted by ALBERT COATES.

The Cathedral Choir of Christ
Church, Oxford.
Psalm 61, Chant by Thomas
Tomkins
Antiphon, O Lord Rebuke Me
Not
Psalm 6, verses 1-4.

EMILIO COLOMBO'S
ORCHESTRA
The Hotel Victoria, London.
Special Operatic Programme.
MEXAN THOMAS (Soprano).
"Ahi Form e Lau" ("La Tra-
vista") Verdi.
ENILIO COLOMBO
(Solo Violin).
Prize Song ("The Mantersingers of
Nurnberg") Wagner-Wilhelmy
GLYN JONES
"Loving Smile of a Sister Kind"
("Faust")
MEGAN THOMAS and
GLYN JONES
Duet, "E Aller Perche" ("I
Pagliacci")
THE ORCHESTRA.
"Ned tat" ("The")

10.45.—Close down.

MONDAY, Mar. 29th.

1.0-2.0. Time Signal from Greenwich.
Organ Recital relayed from
St. Michael's, Cornhill. Or-
ganist HAROLD E. DARKE,
Mus.Doc.
4.0.—Time Signal from Greenwich.
"Jottings from a Beehive," by
M. G. Kennedy Bell, F.R.H.S.
4.15.—DE PIETRO, with JOAN
REVEL, and his ITALIAN
ORCHESTRA, from the New
Prince's Restaurant.
4.15.—FOR THE CHILDREN
5.0. AL. N. JONES and
ORCHESTRA
from the Rialto Theatre.
7.0.—TIME SIGNAL FROM BIG BEN.
Weather Forecast and 1st
General News Bulletin.
Mr. DESMOND MACARTHY
Literary Criticism.

Weather Forecast and
General News Bulletin
Local News

Beethoven
Symphony No. 1
Interpreted by
EDWARD ISAACS
Sonata in G Minor, Op. 48, No. 1
in Two Movements, Andante-
Rondo.
Sonata Appassionata, Op. 57

7.40.—Topical Talk
8.0. The Kneller Hall Band
Conducted by
Lieut. G. E. ADKINS
"The Post Horn Galop" King
"The Coach Horn Galop" Le Brun
(Soloist)
Student G. WILLCOCKS
Czardas, "Der Geist des Wo-
wolen"

8.20. The Songs of
Mr. Charles Stanford.
Interpreted by
H. PLUNKET GREENE.
Associated by
SYDNEY PATON and
SAMUEL LIDDELL

8.5. THE KNELLER HALL BAND.
Nelson and The Two
"Doctor Foster" Herbert Hughes
Part Song "The Song of the
Vikings"
Song "Whiskey Johnny"
Shanties "Johnny Comes Down
to Hilo" etc. Terry

9.20. The Kneller Hall Rhythmic
Combination
10. SYNCOPATED DANCE MUSIC
9.30. WEATHER FORECAST AND 1st
GENERAL NEWS BULLETIN
Time Signal will be suspended
at 10.6.
Local News.
9.45.—THE KNELLER HALL
RHYTHMIC COMBINATION
Special Broadcast
from
The National Sporting Club.

Part of the Twenty Round Boxing
Contest for the Fly W
Championship of Great

Week Beginning March 28th.

and Europe and the London
Challenge Cup
HARRY CORP IT
(of Bethnal Green)
Approved by Mr. HARRY PRES
T. N. for OUR BOYS' Fund
Preliminary Talk by O. J.
OWEN
INTRODUCTION OF FIGHT
FIGHT from Ring
SONGS OF THE FIGHT
A Discussion on "What is the
R. 1 Job for Me?"

TUESDAY, Mar. 30th.

1.0-2.0. Time Signal from Greenwich.
LUNCH TIME MUSIC fr
from Restaurant
4.0. Signal from Greenwich
by Staff We Atone Ch.
"The Princess and the Pea."
by Harcourt Williams. "The
Fearless Four" (S). by E. Le
Breton Martin
6. DANCE MUSIC.
THE LONDON RADIO DANCE
BAND
Directed by
SIDNEY FIRMAN
7.0.—TIME SIGNAL FROM BIG BEN.
Weather Forecast and 1st
GENERAL NEWS BULLETIN
Talk on the Opera by
M. PERCY M. JONES with
M. M. Illustrations
7.40.—French Reading by M. STI
PLAN: "L'Éclair de Noire."

8.0. KITESH.
A Sacred Opera by
Rimsky-Korsakov
(For particulars, see extra columns.)
10.0. TALKS BY THE KNELLER HALL
WEATHER FORECAST AND 1st
GENERAL NEWS BULLETIN
Lord MONTAGU OF BESS
LIEU: "The New Forest and
Its Old Woods" S.E. from
Bournemouth
Local News.

10.30. DANCE MUSIC.
JAY WHILDEN and his
MIDNIGHT FOLLIES
ORCHESTRA
from the Hotel Metropole
12.0.—Close down

WEDNESDAY, Mar. 31st.

1.0-2.0.—Time Signal from Greenwich
CITY LUNCH HOUR SERVICE
Address by
The Rev. A. LOMBARINI
Hon. C.F.
Relayed from ST. BOTOLPH'S,
BIN HOPSGATE
4.0.—Time Signal from Greenwich.
"Out of Doors," by A. Bonnet
Local News
4.1. Time Signal from
Capitol Theatre, Haymarket
5.15.—FOR THE CHILDREN The
Cockles Own Corner.
(Continued on the next page.)

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning
March 28th

5.30. R. A. Roberts.
The Famous Protean Actor
as unknown Sketch
Specially arranged for Broadcast
by Himself

**9.0. MORE MUSICAL COMEDY
MEMORIES**
the 7th Edition of
"Winners"

be characters of the Quaker
and the "Winners"

Tom Jones will be

Costes, who has just returned from a
most successful tour in the United
States. This is his first broadcast,
and almost his first public appearance
in England since his return. It will
be remembered that on the eve of his
departure for the States last Decem-
ber he broadcast a farewell recital.

Living British singer of set songs.
He has returned to this position not

and strong dramatic sense, and also
by many years of hard work which
show in the perfection of his vocal

At 9.15 p.m. regular recital with

Charles Stanford was one of the
greatest song writers that England has
known since the days of Purcell and
the Elizabethans. Nevertheless, the
general public has been slow to recog-
nize Stanford's genius and it is not
until now, two years after his death,
that one can see the growth of ari-

of his songs should be given by M
Pamela (the one to whom many

A Famous Band.
The Kneller Hall Band will provide

into military school of music, and it
is this training school that
future bandmasters must
be pupils play several in-
its, specialising in one particu-
and attached to the school

a group of little children, a song, by
Victor Holy Hutchinson, one of the
official accompanists at the London
Station

The Good Friday broadcast will
begin at 4 p.m. with Evening re-
layed from Canterbury Cathedral
From 5.0 to 7.0 will be given a pro-

Chorus Chamber Orchestra.

appearance in wireless program
that adds body of charm

conductor, Mr. John Barrow.
orchestra consists of thirteen players.
Mr. Rae Robertson, the pianist, will
take part in this programme, and will
play a Concerto in F Minor for piano
and stringed orchestra by Beethoven.

to listeners a long time as a 'cellist
both for his work with the Kitchener
Quartet in the earlier days and with
the Music Society String Quartet. He
played 'The Swan' for Pavlov.

the War, and was specialised in Sonata

From 5.0 to 7.0 on Saturday after-
noon a T. & D. Dancant will be
by Jack Payton's Band, Cecil Dancy
Band and the London Radio Danc-

On Saturday at 8.30 p.m. the world
Robert, will give a
hundreds of him sketched on the famous
highwayman, Dick Turpin. This will
play in which Mr. Robert
of times, playing every part himself

**PHYLLIS PANTING,
JAMES WHIGHAM,
RAYMOND TRAFFORD,
and Others.**
THE WIRELESS ORCHESTRA

JAY GOLDFRY.

10.0.—TIME SIGNAL FROM GREENWICH
WEATHER FORECAST AND 2ND
NEWS BULLETIN.

DANCE MUSIC

SAVOY ORPHEANS.

and **THE SAVOY TANGO BAND.**
relayed from the Savoy Hotel.
Close down.

LONDON NEWS.

THE central feature of the pro-

studied under Sir Charles Stanford
and others. He is now to go as
organist to Eton College.

Bar's Passion Music.

different programme this afternoon,

of the Passion according to St
Matthew by Bar, played from the
usual performance at York Minster,
under the direction of Dr. Edward

those of the Apostles, or other per-
them on the orchestra, instead of with
the continuo or keyboard instrument.
The Passion falls into two halves, and

A Stanford song recital, in which
by Miss Sybil Eaton (solo voice) will

previous occasions, but recently has
increased its scope considerably by
adding what is virtually a form of
symphonic synopses orchestra, so
that its programmes, built on popular

played in the normal way and partly

At 9.30 p.m. on Wednesday listeners
will hear a half-hour feature, entitled
"Poetry in Song," which will be de-
voted to the poetry of Walter De La

appeal to the young of all ages, and is
entirely English.

Mr. J. C. Squire, the poet, will
read some of his lyrics beginning
the Earth I know. And all her lovely
Daisy Smith (baritone, will sing set-

DAVENTRY PROGRAMMES.

Week Beginning
March 28th.

1,600 M.

SUNDAY, March 28th.

Signal and Weather

THE PASSION

According to St. Matthew
(Bach).

Conductor,

EDWARD C. BAIRSTON

YORK MINSTER.

CHAMBER MUSIC.

The Philharmonic Piano Quartet.

JOHN VENTON (Violin);

JOHN VENTON (Violin);

JOHN VENTON (Violin);

JOHN VENTON (Violin);

JOHN VENTON (Violin);

JOHN VENTON (Violin);

JOHN VENTON (Violin);

JOHN VENTON (Violin);

JOHN VENTON (Violin);

JOHN VENTON (Violin);

JOHN VENTON (Violin);

JOHN VENTON (Violin);

JOHN VENTON (Violin);

JOHN VENTON (Violin);

THE QUARTET

Quartet in E Major for Piano and

Violin, Viola and Cello.

Programme S.B. from Lon-

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Programme S.B. from Lon-

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TUESDAY, March 30th.

10.30 a.m.—Time Signal and Weather

11.0 a.m.—THE RADIO QUARTET

and MONA QUAYLE (Horn)

Programme S.B. from Lon-

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WEDNESDAY, March 31st.

10.30 a.m.—Time Signal and Weather

11.0 a.m.—THE RADIO QUARTET

and MONA QUAYLE (Horn)

Programme S.B. from Lon-

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Programme S.B. from Lon-

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THURSDAY, April 1st.

10.30 a.m.—Time Signal and Weather

11.0 a.m.—THE RADIO QUARTET

and MONA QUAYLE (Horn)

Programme S.B. from Lon-

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Programme S.B. from Lon-

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Programme S.B. from Lon-

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FRIDAY, April 2nd.

10.30 a.m.—Time Signal and Weather

11.0 a.m.—THE RADIO QUARTET

and MONA QUAYLE (Horn)

Programme S.B. from Lon-

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SATURDAY, April 3rd.

10.30 a.m.—Time Signal and Weather

11.0 a.m.—THE RADIO QUARTET

and MONA QUAYLE (Horn)

Programme S.B. from Lon-

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Programme S.B. from Lon-

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Programme S.B. from Lon-

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Programme S.B. from Lon-

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Programme S.B. from Lon-

don.

517
479 M.

BIRMINGHAM PROGRAMMES.

Week Beginning
March 28th.

SUNDAY, Mar. 28th.

- 3.0. **THE PASSION**
According to St. Matthew
(Book)
Conductor:
Dr. EDWARD G. BAINSTON
Relayed from
YORK MINSTER
(approx.)
- 4.15. **LISZT PROGRAMME**
THE STATION ORCHESTRA
Conductor JOSEPH LEWIS
Soloist: Mr. AL DALLAWAY
(Solo Pianoforte)
"Liebestraum," Nos. 1 and 2
"Rhapsodie Hongroise," No. 13
"LADY'S JOINT R." (Soprano)
"A Flower That Resembles"
"O Wondrous Mystery of Love"
Soft as the Zephyr
THE ORCHESTRA
"A Rhapsody," N. C.
"LADY'S JOINT R."
"The Fisher Boy"
Soloist: Mr. AL DALLAWAY
"Hark, Hark the Lark"
"Wedding March" and "Dance
of the Elves"
- THE ORCHESTRA
Symphonic Poem, "The
8.0.—Programme S.B. from London
11.0.—Close down.

MONDAY, Mar. 29th.

- 3.45.—The Station Wind Quintet
1.15.—Topical Horticultural Hints,
Caroline King, Plymouth.
(Written by Sidney Rogers
I.B.H.S., Read by A. W.
Sandercock, Kitchener, Wiltshire
(Contralto).)
- 6.45.—FOR THE CHILDREN
Children's Letters
6.0. LOZELL'S PICTURE HOUSE
ORCHESTRA
Conductor: PAUL RIMMER
March, "The Lion of Saint
Mark"
Intermezzo, Pizzicato...
Overture, "Dante"
Excerpt, Entry of the
Nellie Cond (Contralto)
7.0.—Programme S.B. from London
8.0. **POTPOURRI**
THE STATION ORCHESTRA
Overture, "Conquering
George Baker (Baritone)
"I'll Sail Upon the Dog Star"
"The Celestial Weaver"
"When Lights Go Roaring Round
the Sky"
"Wladys Naisb (Soprano)
"Charman, Oleg"
"Pearl of Brazil"
"Una Voce Poco Fa"
"The Barber of Seville"
8.45. **THE ORCHESTRA**
Selection, "Ragtime"
Overture, "Comedy of Errors"
George Baker
"Sigh No More, Ladies"
"A Banjo Song"
"Water Boy"
"Fill a Glass with Golden Wine"

- Wladys Naisb
Waltz Song ("Tom Jones")
"Lo! Here the Gipsy"
"The Kneller Hall
Rhythmic Locomotion"
"Special Broadcast from
the National Sporting
Club, S.B. from London"
"What is the"
"My Boy"
"The Kneller Hall
Rhythmic Locomotion"
11.0.—Close down.

TUESDAY, Mar. 30th.

- 3.45. **Dance Music.**
MAX CAMERON and his
DECAMERON BAND.
WILL SHANKMAN and his
BUFFALO BAND
Relayed from the Palais de Danse
4.45.—Mrs. Frieda
Day in a Big City
4.15.—FOR THE CHILDREN
6.0. LOZELL'S PICTURE HOUSE
ORCHESTRA
Conductor: PAUL RIMMER
Overture, "Peter Schlemmer"
Valse, "Tumbledown Dreams"
Suite, "Othello"
Entr'acte, "On Wings of Love"
W. ALLEN CRAIL (Tenor)
7.0.—Programme S.B. from London
8.0. **Royal Opera House,**
 Covent Garden
A Sacred Opera by
Albert Coates
8.15.—FOR THE CHILDREN
Children's Letters
6.0. LOZELL'S PICTURE
HOUSE ORCHESTRA
Conductor: PAUL RIMMER
March, "Abaka"
Entr'acte, "Rasta"
Valse, "Amarella"
Suite, "Carnival of the Elements"

WEDNESDAY, Mar. 31st.

- 3.45.—The Station Piano Quintet
Leader, Frank Cantell
4.45.—Carol King, "The Mosaic of
Life"
6.15.—FOR THE CHILDREN
Children's Letters
6.0. LOZELL'S PICTURE
HOUSE ORCHESTRA
Conductor: PAUL RIMMER
March, "Abaka"
Entr'acte, "Rasta"
Valse, "Amarella"
Suite, "Carnival of the Elements"

- Programme S.B. from London
Mass H. M. ENGLISH
"Self Revelation"
ORCHESTRAL AND VOCAL
THE STATION ORCHESTRA
Margaret Lewis
"To M"
"My Heart is Weary"
"Annoy, Men's Aider"
Orchestral and Instrumental
THE ORCHESTRA
"Minuet"
Bridal Procession
M. PITCH
Solo Violoncello
THE ORCHESTRA
Two Slavonic Dances, Nos. 1 and
2 of First Set
M. PITCH
Air
Moto Perpetuo
THE ORCHESTRA
"Pier Gynt"
Weather Forecast and News
Chats with Famous Authors
Mr. MICHAEL SAUNDERS and Mr.
PETT RIDGEL
Local News

THURSDAY, April 1st.

- 3.45.—The Station Piano Quintet
Leader, Frank Cantell
4.45.—Helen M. Enoch
"The King's Hunting Jig"
KATE CHAPLIN
"The Irish Ho-Ho"
"Le Grandpère"
11.15.—Close down.

- Slavonic Rhapsody, Freedom
DORFEN COX (Soprano)
WILLIAM SIMPSON
Market
B
Programme S.B. from London
Mr. WILLIAM MORRIS
A Short Extract from the
Inventor
CHAMBER MUSIC
ETHEL BARTLETT
OHN BARD ROLL
Sonata (for Violoncello and Piano)
ETHEL BARTLETT
Study in A Flat
Waltz in A Flat
Three Folk Tunes
Lantana
Apres un
The Four
Ballet Concert
WINIFRED PAYNE
Tommy Lee
Devotion
FLORENCE C. LEON
"Hurry Up April"
"A Thrush's Love Song"
"The Light I Love Best"
"The Skipper of the Mary Jane"
A Warwickshire
Song
Weather Forecast and News
DANCE MUSIC
THE SAVOY BANDS
S.B. from London
FRIDAY, April 2nd.
THE STATION ORCHESTRA
Conductor JOSEPH LEWIS
Prelude to "Paradise"
Passion Music from "The M"
CANTERBURY CATHEDRAL
S.B. from London
(Continued on the next page.)

6BM

BOURNEMOUTH PROGRAMMES.

Week Beginning
March 28th.

SUNDAY, Mar. 28th.

AND ORGAN RECITAL

Relayed from the

LEONARD A. MARSH

WINTER M. COLE

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The Wireless Orchestra Con-

ducted by Captain W. A.

Featherstone. Total Brown

FOR THE CHILDREN

Programme S.B. from London

WEATHER FORECAST AND NEWS

Local News

THE KNEELER HALL

RHYTHMIC COMBINATION

S.B. from London

SPECIAL BROADCAST from

the NATIONAL SPORTING

CLUB. S.B. from London

The Human Factor in In-

dustry. A Discussion on "What

is the Right Job for My Boy?"

S.B. from London

THE KNEELER HALL

RHYTHMIC COMBINATION

S.B. from London

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S.B. from London

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Featherstone. Total Brown

FOR THE CHILDREN

Programme S.B. from London

WEATHER FORECAST AND NEWS

Local News

THE KNEELER HALL

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S.B. from London

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S.B. from London

THE KNEELER HALL

RHYTHMIC COMBINATION

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6BM
386 M.

BOURNEMOUTH PROGRAMMES.

Week Beginning
March 28th.

(Continued from the previous page.)

SATURDAY, April 3rd.

- 3.45. *Cartooning Talk* by Mr. George
1.0. **Dance Music.**
4.0. **THE ROYAL BATH HOTEL**
DANCE BAND relayed from
the Kings Hall, Romsey, M. and
Director, ALEX. WAIN-
WRIGHT
6.0. **The Dancant.**
A. B. from London.
8.0. **THE ORCHESTRA**
played by EDWARD ISAACS
7.40. **Mr. E. L. BRETTON**
MARTIN
VARIETY.
5.0. **THE ORCHESTRA**
played by CAPTAIN W. A. LEATHERSTONE.
March, London to ...
5.5. **ROBERT FITT and LANGTON**
WATKINS (Entertainers).
Duet and Stories Up-to-Date.

- THE ORCHESTRA**
3.45. **THE ORCHESTRA**
A few stories.
"Daisy" "Yan Tilted and York"
"A Good Man"
8.30. **THE ORCHESTRA**
"York and Wright"
8.45. **THE ORCHESTRA**
"Russian Songs" (By R...)
9.45. **THE ORCHESTRA**
"Zephyr"
"Cannon Little Girl"
"Woody Wrens" (By R...)
8.55. **THE ORCHESTRA**
"A Coon's Day Out" (By R...)
9.0. **"LISTENING TIME"**
(Third Edition)
The New Radio Review
Book by
HAROLD SIMPSON
(Part Author of "Nine O'Clock
Review" and "By the Way")

- The Bournemouth Image.**
F. A. WILKS
Under the Direction of
JAMES LESTER
Cast include
STEFAN TREBOR,
MAUDIE VERA,
ALBERT L...
ALMA VANI,
ARTHUR J. BENSON,
KATHA RUSSELL,
ARTHUR BRANTNER,
OLIVE KILLICK,
and
THE NEW BATH CHORUS
W...
A. BUNNET LAIRD S.B.
from London
Local News
9.30. **DANCE MUSIC.**
THE SALLY BANDS.
S.B. from London
12.0. **Local News.**
BOURNEMOUTH
NEWS
ANOTHER outside...
taken from the N...
Hall, Southampton, on Sunday...

March 28th, when listeners will hear an organ recital by Mr. Leonard...
A. March, Mrs. Bae, F.R.C.G. and...
art. Among items particularly...
worth y of note...
Sonata No. 5 for organ...
Movement from Cesar Franck...
to be played by Miss...
and the organ...
"Sonata Fantasia" in E. F...
It is a fine organ...
charge of the musical section...
B. on Boys (Hand) Academy...
The evening concert in Sonoma...
a series of light symphonies...
atrics E. and... who will play...
ones with orchestra had a...
had career at...
Academy of Music and he...
at London promenade and...
certs. She toured with Miss Carr...
Toby and Miss Margaret Cooper, and...
during the war, joined Miss Lons...
Ashwell's concert party in Fra...
Mala...
List... will look forward...
... of The Sacred...
... on Tuesday evening...
... Full details...
... where in Th...

5PY
338 M.

PLYMOUTH PROGRAMMES.

Week Beginning
March 28th.

- SUNDAY, March 28th.**
THE PASSION
According to St. Matthew
Bark.
Dr. EDWARD C. BAIRSTOW,
Relayed from
YORK MINSTER.
4.0-5.30. } Programmes S.B. from
6.0-10.15 } London
MONDAY, March 29th.
11.0-12.0. George East and his Quar-
tet, relayed from Popham's
Restaurant.
3.30. Orchestra relayed from Pop-
ham's Restaurant.
4.0. **THE ROYAL HOTEL TRIO** Musi-
cal Director, Albert Fullbrook.
5.45. **Children's Letters.**
5.50. **FOR THE CHILDREN**
6.0. **The Station Syncopated Trio.**
6.30-11.0. Programmes S.B. from Lon-
don.
TUESDAY, March 30th.
11.0-12.0. **THE PASSION** and a Quar-
tet, relayed from Popham's
Restaurant.
3.30. Orchestra relayed from Pop-
ham's Restaurant.
4.0. **Mr. J. Leighton Fouracre,**
F.R.I.B.A., "The English
(about Makers of the 18th
century."
4.15. **THE ROYAL HOTEL TRIO** Musical
Director, Albert Fullbrook.
5.45. **Children's Letters.**
5.50. **FOR THE CHILDREN.**
6.0. **The Station Syncopated Trio.**
6.30. **Programmes S.B. from London.**
7.40. **Mr. H. J. DRAPER:** "Im-
pressions of Sweden."
8.0-12.0. **Programmes S.B. from Lon-
don.**
WEDNESDAY, March 31st.
11.0-12.0. George East and his Quar-
tet, relayed from Popham's
Restaurant.
3.30. Orchestra relayed from Pop-
ham's Restaurant.
4.0. **Mr. J. Leighton Fouracre,**
F.R.I.B.A., "The English
(about Makers of the 18th
century."
4.15. **THE ROYAL HOTEL TRIO** Musical
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pressions of Sweden."
8.0-12.0. **Programmes S.B. from Lon-
don.**

- 4.15. **THE ROYAL HOTEL TRIO** Musical
Director, Albert Fullbrook.
5.45. **Children's Letters.**
5.50. **FOR THE CHILDREN**
6.0. **THE ROYAL HOTEL TRIO** Musi-
cal Director, Albert Fullbrook.
6.30. **Programmes S.B. from London.**
7.40. **Mr. H. J. DRAPER:** "Im-
pressions of Sweden."
8.0-12.0. **Programmes S.B. from Lon-
don.**
THURSDAY, April 1st.
11.0-12.0. George East and his Quar-
tet, relayed from Popham's
Restaurant.
3.30. Orchestra relayed from Pop-
ham's Restaurant.
4.0. **Mr. J. Leighton Fouracre,**
F.R.I.B.A., "The English
(about Makers of the 18th
century."
4.15. **THE ROYAL HOTEL TRIO** Musical
Director, Albert Fullbrook.
5.45. **Children's Letters.**
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8.0-12.0. **Programmes S.B. from Lon-
don.**

- 4.15. **THE ROYAL HOTEL TRIO** Musical
Director, Albert Fullbrook.
5.45. **Children's Letters.**
5.50. **FOR THE CHILDREN**
6.0. **THE ROYAL HOTEL TRIO** Musi-
cal Director, Albert Fullbrook.
6.30. **Programmes S.B. from London.**
7.40. **Mr. H. J. DRAPER:** "Im-
pressions of Sweden."
8.0-12.0. **Programmes S.B. from Lon-
don.**
FRIDAY, April 2nd.
11.0-12.0. George East and his Quar-
tet, relayed from Popham's
Restaurant.
3.30. Orchestra relayed from Pop-
ham's Restaurant.
4.0. **Mr. J. Leighton Fouracre,**
F.R.I.B.A., "The English
(about Makers of the 18th
century."
4.15. **THE ROYAL HOTEL TRIO** Musical
Director, Albert Fullbrook.
5.45. **Children's Letters.**
5.50. **FOR THE CHILDREN.**
6.0. **The Station Syncopated Trio.**
6.30. **Programmes S.B. from London.**
7.40. **Mr. H. J. DRAPER:** "Im-
pressions of Sweden."
8.0-12.0. **Programmes S.B. from Lon-
don.**

FRIDAY, April 2nd.
11.0-12.0. George East and his Quar-
tet, relayed from Popham's
Restaurant.
3.30. Orchestra relayed from Pop-
ham's Restaurant.
4.0. **Mr. J. Leighton Fouracre,**
F.R.I.B.A., "The English
(about Makers of the 18th
century."
4.15. **THE ROYAL HOTEL TRIO** Musical
Director, Albert Fullbrook.
5.45. **Children's Letters.**
5.50. **FOR THE CHILDREN.**
6.0. **The Station Syncopated Trio.**
6.30. **Programmes S.B. from London.**
7.40. **Mr. H. J. DRAPER:** "Im-
pressions of Sweden."
8.0-12.0. **Programmes S.B. from Lon-
don.**
PLYMOUTH NEWS.
TWO more...
on Tuesday, March 30th, when...
...
The feature from 6.0 to 6.30 p.m.,...
...
Miss Amy Bae (soprano) has an...
hour with Feathered Friends. The...
... a new series of French talks...
will also be given by Monsieur A...
...
The local concert on Wednesday...
will include songs, duets, and quar-
tets. Mr. Harold Kimberley...
(singer), well known to London listeners...
is coming to the West Country for...
the occasion, and other artists will...
include Miss Susan Farish (soprano),...
who was much appreciated in her pre-
... broadcasts from this Station,
Miss Gladys Harris (contralto), and...
the Lyric Male Voice Quartet are appear-
ing at the request of a large number...
of listeners.

**Week Beginning
March 28th**

41

[illegible]

1.15.2. — TUESDAY MIDDAY
SOCIETY'S LUNCHEON
given from the Hawthorth
Hotel by the BRODSKY
QUARTET

3.25.—School Transmunion (Seniors)
Mr C. W. Dancy, Lecturer on
the Balance of Nations.

3.45.—Auto Piano-forte Recital by J
Mason

4.30.—Afternoon Topics

4.15. — The Times Concert.
THE STATION QUARTET
NATIONAL MUSEUM
Kew Gardens

5.15. FOR THE CHILDREN

6.0.—The Majestic "CELEBRITY"
Gardens, Music, Hires or
Covers W. J. Kean on
the Hotel Majestic, &
Admission Free

7.0.—Programme S.B. from London

7.45.—The Rev. J. ALLEN, M.A.
F.R.S., on the Andes and

10 WEATHER FORECAST AND NEWS
Lord MONTAGU OF BLAIR
Lieut. - The New Four
His Old Woods - 16
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45. The Birthday of Francis Joseph
Haydn
Explanations of Items in the
Programme will be given by
V. I. S. B. B. B.
THE ALUMINATED
STATION ORCHESTRA
Conductor
T. H. MORRISON
No. 1, in G, Op. 31
Original Edition
NORRIS PARKER (Bass)
With Joy the Impatient Bus-
bandman" ("The Seasons")
Rolling in Foaming Blows
("The Creation")
THE QUARTET
Movements from Quartet in D
THE ORCHESTRA
Symphony, No. 2, in D Major
NORRIS PARKER
Drought Opening
"Now Heaven in"
Finest Glory Shone"
This Changing Scope Herald
The Seasons)
THE ORCHESTRA
March from the "Farewell"
NORRIS PARKER
415. FOR THE CHILDREN
G.O. Programme S.B. from L. S. B.
Royal Horticultural Society
H. L. S.

THE STATION ORCHESTRA
Conductor
I. H. MORRISON
March "Liberty Bell" Sousa
Overture, "The Barber of Seville"
..... Rossini
ANN E PIMPLOTT
Cello
"Ye Powers That Dwell Below"
..... Gluck
Piano Grieg
BILLY BARNES
(Entertainer).
"My Wedding Day" M. Evans
"My Favorite" B. Barnes
THE ORCHESTRA
Selection, "To Night is the Night"
..... Huber
FRANK FOXON
Humorous Soloists
Captain Blaw
David Richardson
"Out Boy Bowlegs"
J. J. Armstrong
"When I Think Upon thee"
Mantana Michael Healy
"Boysen Dwyer" W. Matheson
THE ORCHESTRA.
Arranged by L. Trickett
"Hymn to the Sun"
..... J. Haydn
ANNIE PIMBLE F
Trio J. Haydn
"Sweet Nothings"
..... J. Haydn

BILLY BARNES
 Potted Melodist
 Tale of a Dog
STRING ORCHESTRA
 Baby's Bow-wow
FRANK FOXON
 When the...
 Unashamed
 Good Follow
THE ORCHESTRA
 "The Muse"
 (By Request)
 From the N.B. from London
 Come along

1. 30-12.30.—Concert by the State
 Quartet
 4.0 A. Quartet
 1.45 Two-Time Concert
 J. M. ADAMS
 (Auto. Piano Recital)
 FLORENCE CALVERT
 4.0 P.
 7. FOR THE CHILDREN
 6.30 Programme: S.B. from London
 7.10 "APRIL, APRIL, LAUGH THY
 GIRLISH LAUGHTER"
 THE STATION ORCHESTRA
 Conductor, T. H. MORPSON
 "Volly Dance" Fl.
 Apr. 21. 1938. A. 1.45
 Mr. A. S. WARMAN, B.A.
 April in English
 ROSE MYRTLE
 (M. C. 1938)

"Spring w m tho }
Door } Long
"It was a Lover and } Quilter
H Lu }
"The First Violet" Mendelssohn
"Dawn o' Spring" Tokimasa
THE ORCHESTRA
W. A. April " Goddard
"April Morn" Arnold
ROSE MARTIN
Song " Arnold
L. "Clear Air" Arnold
Irish Tradition
"Fair Spring is Returning"
(Sullivan and DeLany)
"Spring Waters" Rockswold
THE ORCHESTRA
"April Night" Clifton
"April Showers" Elster
60 **THE STATION DRAMATIC**
COMPANY
"April Fools Fooled."
Specially written by
H. T. W.

(Amster.)
 The Hyatts (An Engineer)
 A. G. MITCHESON
 Leonard W. ... (His Mother)
 Friend CHARLES KES...
 ... (A Canton Mer...
 ... E. H. R...
 May Henderson (Hague)
 HYLLA M.
 The office of H...
 10.30 a.m., April 1st, 1921
 A short force which shows how the
 ... gets ... on the
 ... day

(Continued on the next page.)

**Week Beginning
March 28th**

B E E T H O V E N Sonata

2. BEETHOVEN Sonatas
interpreted by EDWARD
ISAACS. *SB from London*
7.40. Programme *SB from London*
11.0. WYATKIN FORD ASTLEY NEWS
Topical Talk. *SB from London*
Local News
12. DANCE MUSIC.
THE SAVOY BANDS
SB from London
Close down
FRIDAY, April 2nd.
10.0. FAELAND relayed from
CENTURY CATH DRA
SB from London
5.0. LIGHT CHAMBER MUSIC
SB from London
7.1. BEETHOVEN (Sonatas
interpreted by EDWARD
ISAACS. *SB from London*
1. ORGAN RECITAL relayed
from ST. LAWRENCE
NEWRY. *SB from London*
7.30. Address by the Rev. HUGH
CHAPMAN. *SB from London*
7.45. ORGAN RECITAL (Con-
tinued) *SB from London*
8.0. ROSSINI'S "STABAT
MATER." *SB from London*
9.0. WYATKIN FORD ASTLEY NEWS
11.0. News
11.30. Topical Talk. *SB from London*

SATURDAY, April 3rd.

11.30 12.30. -A. B. Marino (Tonic)
Leslie Gee (Clarinet) (Tonic)
o Record

1.0.- Afternoon Tonic
4.45 M. S. N. (Clarinet) New
Century Records

5.15-6.0. FOR THE CLUB
(Clarinet) N. S. N. (Clarinet)
Sir CURTIS LAMSON (Bart
Latvia and Estonia) S.B.
from London

7.25.-BETHOVEN (Sonata)
interpreted by EDWARD
ISAACS S.B. from London

7.40.-Mr JOHN KNAVE (Acad-
emical Football)

8.0. **Memories, Melodies and Some**
Music

THE STATION ORCHESTRA
Conductor, EDWARD CLARK
Melodie

ANDREW MAGNAY
(Tyneside Entertainment)
Tyneside Song and Story
Joe W. Leon

8.35. THE ORCHESTRA
Further Melodies

8.50. ANDREW MAGNAY
Japhin Reunion Tonic
J. J. Knaeve

10. Mr H. Y. R. HARRISON
Honorary Secretary N. S. N.
Area, The Wirmen League,
"Your Loud-speaker."

9.15. **DANCE MUSIC.**
TILLEY'S DANCE BAND
Relaxed from the

THURSDAY, April 1st.

THURSDAY, April 1st.

4.0.—Mrs. Una Rodenhurst, "Charlotte Brontë and Her Heroines
Vols. 1 & 2"

4.15.—Music from Coxon's New Gallery
Restaurant.

4.15.—FOR THE CHILDREN

6.15.—"Boy Scouts" Bulletin

9.35.—Programme S.B. from London

(Continued on the next page.)

5NO
404 M.

NEWCASTLE PROGRAMMES.

(Continued from the previous page)

Week Beginning
March 28th.

NEWCASTLE NEWS.

JOHN IRELAND is one of the best known composers in the city. He was born in Bowdon, Cheshire, in 1879. He is a broadcaster from Newcastle on Monday night, March 28th, when the programme of his works. Miss Ireland will also take part in the programme. At 8.30 M. Ireland will play two

Second Violin Sonata, played by Miss Daisy Kennedy, who will be accom-

Mr. Alfred Thompson and Mr. W. J. M. Sturges gave the first performance of the Second Violin Sonata, which had the immediate effect of establishing Ireland's reputation. The

formerly the late and fought shy of the work. It is now being left to the publishers that sometimes were where elephants was shaken for the first time. The press.

Kenneth E. L. (Haw), will sing three songs which are

of Massenet's words

"I must be down to the sea again"

And I look to a tall ship, and a star to steer her by

At 10.30, Miss Daisy Kennedy will give a violin recital. Her magical

(near Adelaide, of Scotch and Irish

known to hear her play and he said

that during the whole of the night

world he had never come across such

travelled to Prague and called on

teach you "in back to Australia

at once. However, on hearing her

Kenneth had been, and was as a

result of an open competition on the

entered the famous Neustadtschule, which is restricted to ten pupils. So rapid was her progress that the Aus-

in London

and she had

the absence

Mr. John Clato

Dear Mr. Clato

Dear Mr. Clato

Dear Mr. Clato

Dear Mr. Clato

Dear Mr. Clato

Dear Mr. Clato

2FH
328 M.

EDINBURGH PROGRAMMES.

Week Beginning
March 28th.

SUNDAY, March 28th.

3.0. **THE PASSION**
According to St. Matthew
(Bach).

Dr. EDWARD C. BAIRDFEOW.

Removes from

W. K. MANSER

4.0-5.30 Programme S.B. from London

Apparatus for Wireless for

Home by E. J. D. DILLON SMITH

9.0. WEATHER FORECAST AND NEWS.

10.0. Programme S.B. from London

MONDAY, March 29th.

4.0. Afternoon Talk. Jottings from

Beating by Miss M. Ken

1.0. THE CHILDREN

6.0. Musical Interlude.

7.0. Programme S.B. from London

25.0. THE CHILDREN

Impromptu in B Flat Schubert

Waltz in E Schumann

Intermezzo in Octaves

1.0. THE CHILDREN

7.0. M. S. OIGAL, M.A.

2.0. Programme S.B. from London

1.0. THE CHILDREN

1.0. THE CHILDREN

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5.15. FOR THE CHILDREN.

5.50. 4 Children's Letters.

6.0. Musical Interlude

6.30-12.0. Programme S.B. from London

WEDNESDAY, March 31st.

2.30. The Sacred Love Song

3.30. The Sacred Love Song

4.30. The Sacred Love Song

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12.30. The Sacred Love Song

1.30. The Sacred Love Song

2.30. The Sacred Love Song

3.30. The Sacred Love Song

Modern Chamber Music and Song.

9.5. THE QUARTET.

10.0. The Sacred Love Song

10.1. The Sacred Love Song

10.2. The Sacred Love Song

10.3. The Sacred Love Song

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10.39. The Sacred Love Song

10.40. The Sacred Love Song

FRIDAY, April 2nd.

4.0. Programme S.B. from London

7.0. Programme S.B. from London

9.0-10.15. Programme S.B. from London

11.0. Programme S.B. from London

12.0. Programme S.B. from London

1.0. Programme S.B. from London

2.0. Programme S.B. from London

3.0. Programme S.B. from London

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10.0. Programme S.B. from London

11.0. Programme S.B. from London

12.0. Programme S.B. from London

1.0. Programme S.B. from London

EDINBURGH NEWS.

ON March 31st, 1732, was born

Haydn, a famous composer

who lived in the 18th century

and was one of the greatest

musicians of his time

He was born in the village of

Hainburg, near Vienna

and died in 1809

He was a very prolific composer

and wrote many famous works

including the "Symphony No. 94"

and the "String Quartet No. 14"

He was also a very good pianist

and was one of the first to use

the piano in his compositions

He was a very popular composer

and his works are still popular

today

He was a very important figure

in the history of music

and his works are still popular

today

He was a very important figure

in the history of music

and his works are still popular

today

He was a very important figure

2BD
495 M.

ABERDEEN PROGRAMMES.

(Continued from the previous page.)

Week Beginning
March 28th.

- 9.15. GRETCH DON
A Night in May "The Low 168" new R.
The "Furies" M.
10.30. WEATHER FORECAST AND NEWS
Local News
11.45. THE KNELLER HALL
RHYTHMIC COMBINATION
S.B. from London
12.55. SPECIAL BROADCAST FOR
THE NATIONAL SPORTS
CLUB S.B. from London
1.30. The Human Factor in Politics:
A Discussion on "What is the Right Job for My Boy"
S.B. from London
1.45. THE KNELLER HALL
RHYTHMIC COMBINATION
S.B. from London
11.0. Close down

TUESDAY, Mar. 30th.

- 3.45. Afternoon News
1.45. "Headley Huts and
Hillside" (3) Montreux and the
Lower Alps "The Wireless"
Orchestra. Mary Cameron
(Soprano)
1.15. FOR THE CHILDREN
Solo Solos by Uncle Jack
Cousin Margaret
2.0. Programme S.B. from London
2.30. "The Wireless" Orchestra
relayed from the Electric
Theatre
7.15. WEATHER FORECAST AND NEWS
Talk on "Kites" with Musical
Illustrations by PERCY A.
SCHOLES S.B. from London
7.40. M. STEPHAN: "L'Etat des
Nouveaux" S.B. from London
8.0. Royal Opera House,
KITEEN.
A Night in May
Relayed from the Electric
Theatre
ALBERT COATES
S.B. from London
10.4. WEATHER FORECAST AND NEWS
Lord MONTAGU OF BEAULIEU:
"The New Forest and
its Old Woods" S.B. from
Bournemouth
Local News
11.30. DANCE MUSIC.
JAY WHIDDEN and H.
MIDNIGHT FOLLIES
ORCHESTRA
S.B. from London
12.0. Close down

WEDNESDAY, Mar. 31st.

- 3.45. Steadman's Symphony Orchestra,
relayed from the Electric
Theatre. Pianoforte Recital
relayed from the Electric
Theatre. Afternoon Topics
5.15. FOR THE CHILDREN
Audrey Page: "Garden Fancies"
told in Song and Story
6.0. Programme S.B. from London
6.30. Steadman's Symphony Orchestra,
relayed from the Electric
Theatre
7.0. WEATHER FORECAST AND NEWS
Talk. S.B. from London
7.25. BEETHOVEN (Sonatas),
played by EDWARD ISAACS
S.B. from London
7.40. The Rev. Dr. WALTER A.
MURFELL, M.A.: "Penny
Leaves"
8.0. "THE MESSIAH."
An Oratorio by Handel
Relayed from the Music Hall

JINA MACINTYRE

MARGARET ANDERSON

JOHN ARMS RON

ROBERT BURNETT

THE AT-MOUNTED WIRELESS

THE ABERDEEN CHORAL

S.B. from London

RAYNE S. COOP P

1. WEATHER FORECAST AND NEWS
Chats with Bonnie Anderson
Mr. MICHAEL SADDLER and
Mr. PETER R. JONES: "A
Prologue" S.B. from London
Local News

SIDNEY NESBITT

AK. HIRVONING

S.B. from London

11.0. Close down

THURSDAY, April 1st.

- 1.45. A Special Topics: Must D
Go to "An Average Day"
Breakfast "The 21st" News
Orchestra. Directed by Walter
Benson. Clara Bruce (Soprano)
5.15. FOR THE CHILDREN
Solo by Uncle Jack. Songs by
Cousin Margaret
6.15. Geography: Music
7.15. Boys' Brigade News: Musical
Illustrations: "The Wireless"
Orchestra. Chantant by Alex. S.
Anderson. "The Wireless"
Orchestra
8.3. Market Price for Easter
S.B. from London
10. WEATHER FORECAST AND NEWS
Talk on "The Wireless"
Orchestra. Chantant by Alex. S.
Anderson. "The Wireless"
Orchestra
11. WEATHER FORECAST AND NEWS
Talk on "The Wireless"
Orchestra. Chantant by Alex. S.
Anderson. "The Wireless"
Orchestra
12. WEATHER FORECAST AND NEWS
Talk on "The Wireless"
Orchestra. Chantant by Alex. S.
Anderson. "The Wireless"
Orchestra

PASSING YEARS.

- 8.1. THE WIRELESS ORCHESTRA
Conductor, WALTER BENSON
"The Wireless"
8.13. JOHN VAN ZYL (Baritone)
"Little French Haug" "The Wireless"
Orchestra. Chantant by Alex. S.
Anderson. "The Wireless"
Orchestra
8.25. THE ORCHESTRA
"The Wireless"
8.3. JOHN VAN ZYL
"The Wireless"
8.45. THE ORCHESTRA
"The Wireless"
9.0. Special Feature: WHAT IS IT?
"The Wireless"
9.10. ALAN NICHOLSON
"The Wireless"
9.25. JOHN VAN ZYL
"The Wireless"
9.35. THE ORCHESTRA
"The Wireless"
10.0. WEATHER FORECAST AND NEWS
Talk on "The Wireless"
Orchestra. Chantant by Alex. S.
Anderson. "The Wireless"
Orchestra

10.30. DANCE MUSIC.
H. SAVOY BANDS

S.B. from London

FRIDAY, April 2nd.

10.30. Evensong

CANTERBURY CATHEDRAL

S.B. from London

9.0. WEATHER FORECAST AND NEWS

Local News

9.15. Programme S.B. from London

SATURDAY, April 3rd.

10.30. WEATHER FORECAST AND NEWS

Local News

11.0. WEATHER FORECAST AND NEWS

Local News

12.0. WEATHER FORECAST AND NEWS

Local News

1.0. WEATHER FORECAST AND NEWS

Local News

2.0. WEATHER FORECAST AND NEWS

Local News

3.0. WEATHER FORECAST AND NEWS

Local News

4.0. WEATHER FORECAST AND NEWS

Local News

5.0. WEATHER FORECAST AND NEWS

Local News

6.0. WEATHER FORECAST AND NEWS

Local News

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Local News

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Local News

10.0. WEATHER FORECAST AND NEWS

Local News

11.0. WEATHER FORECAST AND NEWS

Local News

12.0. WEATHER FORECAST AND NEWS

Local News

1.0. WEATHER FORECAST AND NEWS

Local News

2.0. WEATHER FORECAST AND NEWS

Local News

3.0. WEATHER FORECAST AND NEWS

Local News

4.0. WEATHER FORECAST AND NEWS

Local News

5.0. WEATHER FORECAST AND NEWS

Local News

"... and restful
in the sun. The people do
not, but we see that
about at their usual
times."

"... be pure, sweet, and white
... to this place at the
Back of Beyond. Let us pass
on."

"... the village...
... An old man is
... conversation with him. We
... they?"

QUEENIE ARTHUR
"My Boy Tammy"
"Hey the Bonnie"
"The Bonnie"
"Twenty Years"

DANCE MUSIC.
THE STATION DANCE
ORCHESTRA
Directed by WALTER BENSON

10.0. WEATHER FORECAST AND NEWS
Talk. S.B. from London
Local News

DANCE MUSIC.
THE SAVOY BANDS
S.B. from London
12.0. Close down

PROBABLY no organization has

more to do than the
Aberdeen and District Association
of Presbyters and Ex-Presbyters
under its President, Mr. W. M. Gibson.
This body is not content merely
to talk of the beauty of these times
but shows its enthusiasm by arranging
concerts, thus giving the people of
Aberdeen and district a chance of hearing
them. In this way the Association
tries to make its ideal into practice. At
the present moment, the tendency
is to turn to orchestral music, very
often after so much of the better
especially in its most modern form
it is a relief to go back to the simple
tones of our forefathers with their
quiet dignity, grandeur and depth.

Although the Presbyters' Choir is
an existence to keep alive traditional
music, we are glad to see that it
not scorn the aid of modern
Under its auspices, on Sunday
March 28th, a well-trained choir
conducted by Mr. W. M. Gibson,
is to broadcast a recital of some of
the old Scottish Psalm tunes. There
will be two orchestral interludes
of a suitable nature.

Handel's "Messiah."
The Aberdeen Choral Union is a
flourishing body, as shown by the
fact that it is to perform in the Music
Hall, Aberdeen, The Messiah. Handel's
most famous Oratorio. This will be
relayed from the Aberdeen Station
on Wednesday, March 31st. We look
forward to a successful performance
under the able baton of Mr. Irvine
S. Cooper.

The Passing of the Years.
So crowded and bustling has our
life become that often we forget that
the years are really passing. On
Thursday night, the programme from
the Aberdeen Station will try to
depict in music this passing of years.
Mr. John Van Zyl will be the vocalist.

"Unforeseen."
A Play in One Act
By ARTHUR BLACK
Author of "The Worthy," "The
Puncher," etc.
Old George WILLIAM WESTON
Andrew Williamson
G. R. HARVEY
John Reid ... F. L. MINTOSH

Let us close our eyes, as but in
our chairs, add our minds to
travel to the distant parts of
Bonnie Scotland. We will leave
the dusty roads to motor cars
and to those who have no
imagination. In our flight we

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imagination. In our flight we

2DE
315 M

SUNDAY, March 28th

10. THE PASSION
According to St. MatthewDr. EDWARD C. BAIRSTOW
Relayed from
YORK MINSTER

10.5.30.—Programme S.B. from London

"The Crucifixion."

J. B. BOLLO (Tenor)

THE DUNDEE GAAELH
CHOIRConducted by
DOUGLAS K. PATRICK
Accompanied by ALFRED DRIG

1. Close down

MONDAY, March 29th.

4.0. Restaurant Music from Drafion's,
under the Direction of John

J. Miss Bessie Sheppard, French

THE CHILDREN

J. B. BOLLO (Tenor)

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DUNDEE PROGRAMMES.

In Memory of Franz Joseph
Haydn

B. M. M. 31st, 1771

THE REID TRI

JOHN A. REID (C)

HARRY GILFILLAN (C)

DAVID A. CHRISTIE (Piano)

Trio. No. 1 in G

Adagio. P. A. A. A.

B. M. M. 31st, 1771

THE REID TRI

JOHN A. REID (C)

HARRY GILFILLAN (C)

DAVID A. CHRISTIE (Piano)

Trio. No. 1 in G

Adagio. P. A. A. A.

B. M. M. 31st, 1771

THE REID TRI

JOHN A. REID (C)

HARRY GILFILLAN (C)

DAVID A. CHRISTIE (Piano)

Trio. No. 1 in G

Adagio. P. A. A. A.

B. M. M. 31st, 1771

THE REID TRI

JOHN A. REID (C)

HARRY GILFILLAN (C)

DAVID A. CHRISTIE (Piano)

Trio. No. 1 in G

Adagio. P. A. A. A.

B. M. M. 31st, 1771

THE REID TRI

JOHN A. REID (C)

HARRY GILFILLAN (C)

DAVID A. CHRISTIE (Piano)

Trio. No. 1 in G

Adagio. P. A. A. A.

B. M. M. 31st, 1771

THE REID TRI

JOHN A. REID (C)

HARRY GILFILLAN (C)

DAVID A. CHRISTIE (Piano)

Trio. No. 1 in G

Adagio. P. A. A. A.

B. M. M. 31st, 1771

THE REID TRI

JOHN A. REID (C)

HARRY GILFILLAN (C)

DAVID A. CHRISTIE (Piano)

Trio. No. 1 in G

Adagio. P. A. A. A.

B. M. M. 31st, 1771

THE REID TRI

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Adagio. P. A. A. A.

B. M. M. 31st, 1771

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Adagio. P. A. A. A.

B. M. M. 31st, 1771

THE REID TRI

JOHN A. REID (C)

HARRY GILFILLAN (C)

DAVID A. CHRISTIE (Piano)

Trio. No. 1 in G

Adagio. P. A. A. A.

B. M. M. 31st, 1771

THE REID TRI

Week Beginning
March 28th.

THURSDAY, April 1st.

10.12.30. Recital of New Gramo-

phone Records

4.0. Restaurant Music from Drafion's

under the Direction of John

J. Miss Bessie Sheppard, French

THE CHILDREN

J. B. BOLLO (Tenor)

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BELFAST PROGRAMMES.

Week Beginning
March 28th.2BE
440 M.

SUNDAY, Mar. 28th.

10. THE PASSION
According to St. Matthew
(Bach)Conductor
Dr. EDWARD C. BAIRSTOW
Relayed from
YORK MINSTER.4.0-5.30.—Programme S.B. from
London

8.0.—Programme S.B. from London.

9.0.—W. M. M. FORECAST AND NEWS.
Local News.

9.15.—Programme S.B. from London.

10.45.—Close down

MONDAY, Mar. 29th.

4.0.—Miss Florence Irwin, Talk for
Housewives: "The Cleaning of
Furniture."

4.15. The Belfast Radio Quartet

5.15.—Children's Letters

5.30.—FOR THE CHILDREN

6.0.—Programme S.B. from London.

8.0. CONCERT MUSIC.

THE STATION ORCHESTRA.

Overture, "Idomeneus" .. Mozart

8.8. RAE ROBERTSON (Pianoforte)

with ORCHESTRA.

First Movement from Piano Con-

certo in B Flat Major .. Mozart

8.20. THE ORCHESTRA

"To a Water Lily" .. Woodland
"From Uncle Remus" .. Skelton
"Remus" .. MacDowell

8.25 WILLIAM PRIMROSE (Violon)

with ORCHESTRA

Concerto, No. 1, in B Flat Major

8.40. THE ORCHESTRA.

"Shepherd's Boy" and "Noe-

turns" from "Lysic Suite,"

Op. 64 .. Grieg

8.50. RAE ROBERTSON

Scherzo in C Sharp Minor .. Chopin

WILLIAM PRIMROSE

Piano for Violon and Orchestra

in B Flat Major .. MacDowell

10.10. THE ORCHESTRA

Allegro .. from Symphony in
Moderato .. B Minor
Andante .. (Lobos) .. Schubert
Can Moto ..

9.30.—WEATHER FORECAST AND NEWS

Local News.

9.45.—THE KNIGHTS OF THE

ROYAL COMBINATION

S.B. from London.

9.55.—SPECIAL BROADCAST from

the NATIONAL SPORTING

CLUB. S.B. from London.

10.30.—The Human Factor in In-

dustry: A Discussion on "What

is the Right Job for My Boy?"

S.B. from London.

(Continued on the next page.)

2BE
440 M.

BELFAST PROGRAMMES.

(Continued from the previous page.)

Week Beginning
March 28th.

1. THE KNEELER HALL
RHYTHMIC COMBINATION
S.B. from London.

11.0.—Close down.

TUESDAY, Mar. 30th.

11.30 12.30.—Gramophone Records.

4.0. HILDA JOHNSTON
(Recital).
The Music Makers.
O'Shaughnessy.
"A Musical Instrument."
Eusebius Deming.
Cymbeline, Act III, Scene 2.
Shakespeare.

4.10.—THE STATION ORCHESTRA.
The Good Humoured
Gentleman.
The Taming of the Shrew.
Shakespeare.

4.30.—WILLIAM PRIMROSE
(Violin) and RAE ROBERTSON
(Pianoforte).
Sonata for Violin and Pianoforte
in F Major. Mozart.

4.45.—THE ORCHESTRA.
Entr'actes.
The Marriage of Figaro.
Mozart.

4.55.—WILLIAM PRIMROSE and
RAE ROBERTSON.
Sonata for Violin and Pianoforte
in F Major. Mozart.

5.5.—THE ORCHESTRA.
Selection, The Barber's Opera.
Rossini.

6.1.—FOR THE CHILDREN
Programme S.B. from London.

6.1.—Royal Opera House,
Covent Garden
KITEEN,
A Sacred Drama by
Rudolf Kerner.
Conducted by
ALBERT COATES
S.B. from London.

10.0. W. R. from Grand News.
Lord MONTAGU OF BEA
LIEU: "The New Forest and
its Old Wreath." S.B. from
Southampton.

Local News.

10.30. DANCE MUSIC.
JAY WHIDDEN and his
J. N. H. DOLLES
ORCHESTRA.
S.B. from London.

11.0.—Close down.

WEDNESDAY, Mar. 31st.

4.15.—The Belfast Radio Trio.

5.45.—Children's Letters.

6.20.—FOR THE CHILDREN
Programme S.B. from London.

7.40.—Mr. ALEC RIBBELL "Her
and There in Ulster—Round
County Antrim.

8.0. THE AUGMENTED
STATION ORCHESTRA.
Conducted by
E. LOFFREY D. OWEN.
Overture, "Der Freischütz."
Meyerbeer.

8.15.—KENNETH ELLIS (Bass).
Aria with Orchestra, "Reverie."
Alfred Bruckner.
Händel.

8.20. THE ORCHESTRA.
Prelude to Act III, "Tann-
häuser." Wagner.

8.30. KENNETH ELLIS.
"Slips of Yule." Martin Shaw.
The Tolly Tinker. Naxos.
The Waverley. Naxos.

8.40. THE ORCHESTRA.
"On Hearing the First Curlew
in Spring." Delius.

8.50. KENNETH ELLIS.
"Clonilla." O. Morgan.
"Boys." Maurice Jacobson.
"Down by the Sally Gardens."
Maurice Jacobson.

9.0. THE ORCHESTRA.
Intermezzo, "Mignon." Puccini.
Scherzo, "Song of the Humble
Bee." Rimsky-Korsakov.

9.15.—Allegretto and Finale (Allegro
non Troppo) from Symphony
in D Minor. C. Franck.

9.45.—Hungarian Rhapsody, No. 2,
in D Major. Liszt.

10.0. WEATHER FORECAST AND
NEWS.
Chats with Famous Authors. Mr.
J. L. SADDLEIR and Mr.
J. R. RILEY. At 10.15.
The Irish. S.B. from London.

10.30. SIDNEY NESHITT and his
ORCHESTRA. ARTHUR YOUNG
Synopsized Piano Solos.
S.B. from London.

11.0.—Close down.

THURSDAY, April 1st.

4.15.—The Belfast Radio Trio.

4.30. THE STATION
ORCHESTRA.
Gloria de Concert, "Qui Vivo,"
Op. 12. Gounod.
"Pleurs d'Avril," for Violin,
Flute, Oboe, Bassoon and Tam-
bourin. Debussy.

4.30. PAULINE BARRER (Harp).
"Pleasures of Concert" for Harp and
Small Orchestra. Busoni.

4.40. THE ORCHESTRA.
"Le Trot du Cavalier." Spindler.

4.45. THE STATION
DANCE BAND.
Fox—"The Two of Us." Connolly
trifle. "I Miss My Swiss." Boer
Waltz, "Dancing in the Dark."
Kohn and Shepherd.
Fox-trifle, "Just Drift ing."
Wilson Greville.
One-step, "Valencia." Padilla.
Fox—"Brown Eyes." Meyer
trifle. "Tin Can Fashions." Nicholls.

5.15.—Children's Letters.

6.0.—FOR THE CHILDREN
Programme S.B. from London.

6.40.—Mr. B. H. Wright (Vice-Chair-
man of Ulster Centre M.C.U.I.).
Motor Cycle Racing in Ireland
in 1925.

7.0.—Programme S.B. from London.

8.0. Round the Nations.
11.0.—WEATHER FORECAST AND
NEWS.
Topical Talk. S.B. from London.
Local News.

11.30. THE SAVOY BANDS
S.B. from London.

11.45.—Close down.

FRIDAY, April 2nd.

7.0.—Programme S.B. from London.

8.0. THE STATION
ORCHESTRA.
Overture, "Egmont." Beethoven.
CHRISTIE MOORE
(Contralto).
JOHN VINE (Tenor).
QUINTIN D. NICOL
(Baritone).
THE STATION CHORUS
and ORCHESTRA.
The Cantata,
"God's Time is the Best."
John Macfield.

8.30. THE BELFAST
RADIO PLAYERS
Present
"Good Friday."
A Play in Verse by
John Macfield.

Chorale.
Pontius Pilate. Pontius
of Judea.
ARTHUR WALTON
Prelude (His Wife).
HILDA JOHNSTON
Longinus (A Roman Centurion).
TYRONE POWER
A Jew. G. O'CONNOR MORRIS
A Soldier. JOHN R. RUDOLPH
A Sentry. HUGH HAMILTON
Joseph of Nazareth.
H. RICHARD HAYWARD
Herod. G. COFFEY MAY.
There are also heard the voices of
the Jewish Rabbi.
Direction by
TYRONE POWER.
G. O'CONNOR MORRIS
and CHARLES K. AYRE.
The Scene is the Pavement in
Paved Court, outside the Roman
Citadel, high up above Jeru-
salem.

9.47. THE ORCHESTRA.
Good Friday Music from "Parsi-
fal." Wagner.

10.0.—WEATHER FORECAST AND
NEWS.
Local News.

10.15. THE ORCHESTRA.
Good Friday Music from "Parsi-
fal." Wagner.

10.30.—Close down.

SATURDAY, April 3rd.

4.0.—Afternoon Talk.

4.15. THE STATION
ORCHESTRA.
Overture, "Carnegie." Beethoven.

4.25. Andante Con Moto, for
Piano No. 4, in C Major. Beethoven.

4.50. EDMUND J. HARRIS (Clarinet)
and G. O'CONNOR MORRIS
(Pianoforte).
Sonata for Clarinet and Piano.
Schubert.

4.55. THE ORCHESTRA.
Air for Fourth String.
Back Wilhelm.
"Hymne à St. Cécile." Gounod.
Symphonic Fragments from "Re-
meo and Juliet." Gounod.

5.5.—Dance (Bach's) from "Sam-
son and Delilah." Gounod.

5.15.—Children's Letters.

5.20.—FOR THE CHILDREN
Programme S.B. from London.

8.0. "LISTENING TIME"
(Third Edition).
The New Radio Review.
Back by
J. A. J. SIMPSON
Part Author of "New Outlook
Review" and "By the Way."
The Review of the Week.
E. A. WYLES.
Under the Editor's
JAMES LYNCH.
Last Includes
SPENCER THORP,
MAUDIE VERA,
ALBERT LE PRE,
ALMA VANE,
J. H. J. DENTON,
J. LA RUSSELL,
ARTHUR BRANDEN,
OLIVE KILGOUR.
THE NEW RADIO CHORUS
10.0.—WEATHER FORECAST
AND NEWS.
A BONNET LAIRD, S.B. from
London.
Local News.

10.30. DANCE MUSIC.
THE SAVOY BANDS
S.B. from London.

11.0.—Close down.

BELFAST NEWS.

BELFAST Station offers an attractive programme of Concert Music during the evening transmission on Monday, March 29th, when the soloists will be Mr. William Primrose (violin), and Mr. Rae Robertson (pianoforte), both of whom are well known on the concert platform and with radio listeners. The return of these artists to Belfast will be welcomed and will be heard in a concert with orchestra, as well as in a group of soloists. They will also play on the piano after the concert.

Mr. Kenneth Ellis, the vocalist on Wednesday, March 31st, has already established himself as a great favourite in Belfast, and his singing in "The Messiah" at the concert of the Philharmonic Society is still fresh in the minds of local music-lovers.

On Thursday, April 1st, from 8.0 to 10.0 p.m., listeners to this station will have another opportunity of hearing what is undoubtedly the best of the best.

A "Good Friday" Programme.

A fine programme has been arranged for Good Friday. At 8.0 p.m. the orchestra will open with the "Egmont" Overture of Beethoven; then Hilda Johnstone (soprano), "God's time is the best," will be given by contralto, tenor, and baritone soloists and by chorus and orchestra. At 8.30, the Belfast Radio Players present "Good Friday," a play in verse by John Macfield. The work gives a dignified and restrained picture of the events that occurred at Jerusalem on the First Good Friday as they might have been overheard by one standing in the courtyard outside the Roman Citadel, high up above Jerusalem, where Pontius Pilate dwelt as Roman Governor of Judea. The programme will close with part of the "Good Friday" music from Wagner's "Parsifal."

6KH
335 M.

SUNDAY, March 28th.
THE PASSION
According to St. Matthew

MONDAY, March 29th

TUESDAY, March 30th.

WEDNESDAY, March 31st

THURSDAY, April 1st

5NG
326 M.

SUNDAY, March 28th
THE PASSION
According to St. Matthew
(Back).

MONDAY, March 29th

TUESDAY, March 30th.

WEDNESDAY, March 31st

HULL PROGRAMMES.

THURSDAY, March 31st

FRIDAY, April 1st

SATURDAY, April 2nd

SUNDAY, April 3rd

MONDAY, April 4th

TUESDAY, April 5th

WEDNESDAY, April 6th

THURSDAY, April 7th

FRIDAY, April 8th

SATURDAY, April 9th

SUNDAY, April 10th

MONDAY, April 4th

TUESDAY, April 5th

WEDNESDAY, April 6th

THURSDAY, April 7th

FRIDAY, April 8th

SATURDAY, April 9th

SUNDAY, April 10th

MONDAY, April 11th

TUESDAY, April 12th

WEDNESDAY, April 13th

THURSDAY, April 14th

FRIDAY, April 15th

SATURDAY, April 16th

SUNDAY, April 17th

MONDAY, April 18th

TUESDAY, April 19th

WEDNESDAY, April 20th

THURSDAY, April 21st

FRIDAY, April 22nd

SATURDAY, April 23rd

SUNDAY, April 24th

Week Beginning
March 28th.

THURSDAY, April 1st

FRIDAY, April 2nd

SATURDAY, April 3rd

SUNDAY, April 4th

MONDAY, April 5th

TUESDAY, April 6th

WEDNESDAY, April 7th

THURSDAY, April 8th

FRIDAY, April 9th

SATURDAY, April 10th

SUNDAY, April 11th

MONDAY, April 12th

TUESDAY, April 13th

WEDNESDAY, April 14th

THURSDAY, April 15th

FRIDAY, April 16th

SATURDAY, April 17th

SUNDAY, April 18th

MONDAY, April 19th

TUESDAY, April 20th

WEDNESDAY, April 21st

THURSDAY, April 22nd

FRIDAY, April 23rd

NOTTINGHAM PROGRAMMES.

Week Beginning
March 28th.

WEDNESDAY, March 31st

THURSDAY, April 1st

FRIDAY, April 2nd

SATURDAY, April 3rd

SUNDAY, April 4th

MONDAY, April 5th

TUESDAY, April 6th

WEDNESDAY, April 7th

THURSDAY, April 8th

FRIDAY, April 9th

SATURDAY, April 10th

SUNDAY, April 11th

MONDAY, April 5th

TUESDAY, April 6th

WEDNESDAY, April 7th

THURSDAY, April 8th

FRIDAY, April 9th

SATURDAY, April 10th

SUNDAY, April 11th

MONDAY, April 12th

TUESDAY, April 13th

WEDNESDAY, April 14th

THURSDAY, April 15th

FRIDAY, April 16th

SATURDAY, April 17th

SUNDAY, April 18th

MONDAY, April 19th

TUESDAY, April 20th

WEDNESDAY, April 21st

THURSDAY, April 22nd

FRIDAY, April 23rd

SATURDAY, April 24th

SUNDAY, April 25th

MONDAY, April 26th

TUESDAY, April 27th

WEDNESDAY, April 28th

6 FL
301 M.

SHEFFIELD PROGRAMMES.

Week Beginning
March 28th.

SUNDAY, March 28th.
3.0-4.0. **THE PASSION**
According to St. Matthew.
Relayed from
Dr. EDWARD C. BAIRSTOW
YORK MINSTER.
4.0-4.15. **Programme S.B. from London.**

MONDAY, March 29th.
11.30-12.30. **Gramophone Review**
4.0.—Afternoon Topics
4.15.—Orchestra, relayed from the
and Home
5.15. **FOR THE CHILDREN**
5.50.—Children's Letters
6.10. Sports Talk, by Mr. William
Harrop.
6.30-11.0.—**Programme S.B. from London.**

TUESDAY, March 30th.
1.15. Afternoon Topics. The Rev.
Dr. Frank Hutton
4.0. **PAIZE HOUR**
NEPSEND COUNCIL
Relayed from the Children's Hour
Songs by School
Who Is Sylvia? "The Wanderer"
Song Cycle—Nursery Rhymes
set to Music by Dr. A. J. Hall
of Sheffield
Introduction: "Ding Dong"
Doll "Lullaby Miss M"
"Sing a Song"
"Do a Duck"
"Diddle, Diddle"
"Dumpty"
"Little Bo"
"Old Mother Goose"
"King Cole"

3.0-4.0. **THE PASSION**
According to St. Matthew.
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4.0-4.15. **Programme S.B. from London.**

WEDNESDAY, March 31st
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4.15.—Orchestra, relayed from the
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5.15. **FOR THE CHILDREN**
5.50.—Children's Letters
6.10. Sports Talk, by Mr. William
Harrop.
6.30-11.0.—**Programme S.B. from London.**

LOCAL CONCERT.
NORA WILLIAMSON
F. NEST
J. DINGHAM (Cello)
AVIS BENN Piano
F. J. JEFFERSON Piano
THE BARNESLEY TRIO
L. J. JEFFERSON
THE J. J. JEFFERSON
L. J. JEFFERSON

3.0-4.0. **THE PASSION**
According to St. Matthew.
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Dr. EDWARD C. BAIRSTOW
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4.0-4.15. **Programme S.B. from London.**

THURSDAY, April 1st.
1.30-12.30. **Gramophone Review**
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4.15.—Orchestra, relayed from the
and Home
5.15. **FOR THE CHILDREN**
5.50.—Children's Letters
6.10. Sports Talk, by Mr. William
Harrop.
6.30-11.0.—**Programme S.B. from London.**

FRIDAY, April 2nd.
1.30-12.30. **Gramophone Review**
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Harrop.
6.30-11.0.—**Programme S.B. from London.**

2LS
321 M 310 M.

LEEDS-BRADFORD PROGRAMMES.

Week Beginning
March 28th.

SUNDAY, March 28th.
3.0. **THE PASSION**
According to St. Matthew
Relayed from
Dr. EDWARD C. BAIRSTOW
YORK MINSTER.
4.0-5.30. **Programme S.B. from London.**
6.0-10.30. **Programme S.B. from London.**

MONDAY, March 29th
10.—The Scala Song Quartet.
Under the direction of
1.15. Afternoon Topics. Mr. A.
Dodgson, "Land of Country
Lovers"
5.15.—**FOR THE CHILDREN**
5.50.—The Station T.O.
7.40. The Right Hon. The Lord
Mayor of Leeds & Vice-
Chancellor for "Wireless for the
Wounded Warriors."
8.0-11.0.—**Programme S.B. from London.**

TUESDAY, March 30th.
4.0. **Dance Music.**
ROLAND H. FOWELL'S
BROADWAY DANCE BAND
Relayed from the
Ball Room, Leeds
5.0.—Afternoon Topics.
5.15.—Children's Letters

3.0-4.0. **THE PASSION**
According to St. Matthew.
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Harrop.
6.30-11.0.—**Programme S.B. from London.**

There!



*A Filament that can be tied in knots
after 1000 hours life and cannot be
broken by the roughest handling*

A FILAMENT that remains ductile so that it can be tied in a knot after 1000 hours life is an achievement that assures
VASTLY INCREASED VALVE LIFE

This wonderful filament is the key feature of Mullard P.M. Valves. In Mullard P.M. Valves the filaments are so economical that no glow is visible during operation, and they require

ONLY ONE-TENTH AMPERE

In addition the reception they give is free from all microphonic noises. If you use a 4-volt accumulator or 3 dry cells

ASK FOR THE P.M.3 16/6

A general purpose valve for every circuit

ASK FOR THE P.M.4 22/6

The finest loudspeaker valve ever produced

GET THEM FROM YOUR RADIO DEALER

Mullard

THE MASTER VALVE



ADVT. THE MULLARD WIRELESS SERVICE CO., LTD., BALHAM, LONDON, S.W.12



The reward of Victory

"VICTORY," said Napoleon, "belongs to the most persevering." Clement Ader in 1890 built a machine which successfully flew several hundred feet. But, discouraged by his lack of progress, he left the real conquest of the air to the brothers Wright thirteen years later.

It was Edison who sacrificed a fortune to achieve finally the miracle of the electric lamp. Graham Bell faced starvation and poverty to give the world the telephone. In fact, almost every important contribution to Science has been the result of sheer perseverance. It has been the dogged persistence of these pioneers which has won for them the crown of Victory and silenced for ever the tongues of the sceptics.

The same unconquerable spirit of determination was responsible for the evolution of the Cossor Valve. For years the R-type Valve—with its tubular anode and long slender filament had been accepted as the ultimate in valves. But a man with unusual vision sensed the waste-

fulness of this design. He realised that the efficiency of any valve depended upon the use of the all-important electron stream emitted by the heated filament. His experiments proved that in any valve with straight filament and tubular anode a considerable proportion of the electron stream escaped from each end of the anode. He knew that if he could but solve the problem of retaining the bulk of these electrons, an astonishing increase in sensitivity and volume would be inevitable.

Five years and a small fortune were spent upon the development of the unique electron retaining principles employed in the Cossor Valve. But even to the inexpert—to the man who knows little or nothing of the technique of Wireless

its masterly qualities are at once apparent. He appreciates that no other valve can give him such rare mellowness of tone, such extreme sensitiveness and such lasting satisfaction.

Types and Prices:

6W 7	Full Order for 100	10/-
1 1/2	Volts, Consumption	10/-
W 2	With red top	14/-
1 1/2	Volts, Consumption	14/-
W 3	The Large	18/-
1 1/2	Volts, Consumption	18/-

* Also in special base with resistance to suit a 4 or 50 ohm impedance 16/-

Cossor Valves

Designed by E. C. Cossor, Ltd., Highbury Lane, London N 3

Gilbert Ltd. 1936.

Tungstone uses ONLY PURE LEAD for GRID and PASTE

with Plates manufactured and pasted entirely by machinery, and this is the SECRET OF THE SUCCESS OF TUNGSTONE HIGH AND LOW TENSION.

Tungstone (patented) British Made Accumulator is practically Foolproof. Standardization, Interchangeability, Simplicity and Accessibility are applied to all individual parts and plates.

Tungstone Car Battery can always be regularly Overcharged to give an output of excess current for a continuous and generous use of Self-starter without previous cranking. Plates cannot be Buckled or Short circuited in Service. No Wood or Celluloid used, results in NEGLIGIBLE internal resistance and heat, giving lively current, and ensuring the longest Plate Life of any Accumulator made. No adulterants used in Paste or Plates to set up electro chemical corrosion or the deadly disease of sulphation which reduces the capacity of the Plate and shortens the life of the Battery.

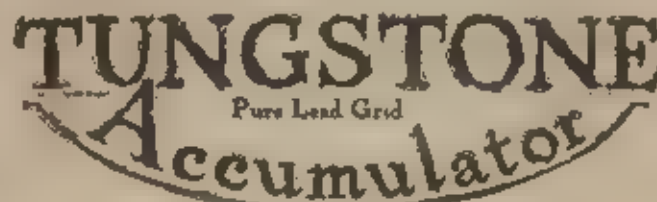
Present day Accumulators the Mystery Box of the Car, with Secrets Sealed—is solved by Tungstone.

Owner Driver can quickly take out any working parts for inspection on roadside or elsewhere.

No Wood Separators used between Plates or in Cells. No Celluloid or Ebonite Containers used.

Each Plate fixed firmly and independently in the Acid resisting Metal Container.

High Pressure Die Cast Plates cannot be buckled or short-circuited in service.



Entirely of British Origin and Workmanship.

The Paste by Machinery is Riveted in and through the Lead Grid or Plate.

No sediment space is required or provided in the Acid Proof Metal Container.

Metal Container Lid not sealed. No outside creeping, sweating or spraying of Acid.

The Expert Engineer of the "DAILY NEWS" London, writes on Tungstone Car Battery in issue of February 16th, 1925:

BRITISH MADE AND DESIGNED.

At the end of last year, after a demonstration on the makers' experimental road ring which the battery was short-circuited many times, and the car which weighed 1½ tons, was driven on low gear by the self-starter for distances roughly 80 and 90 yards, I gave some credence to the claims of a new lead acid accumulator called the Tungstone, a British-made and British-designed product.

Firstly to test the standard product I had the car fitted with a high speed and starting battery. The car was placed in the hands of a driver as much as possible, apart from testing its efficiency input and output electrically. I had it connected to the running board and held in place by two quarter-inch bolts.

Over the accumulator was filled with D.A.A. pure bromstone acid of 1.285 sp. gr. and the acid allowed to soak for 24 hours. The accumulator was tested, and found that it had automatically become a self-charging battery. It was then placed on the road ring for a charge of 100 miles. The car was connected up with the car station-ary battery and the maximum charging rate for an hour being varied each 15 minutes. The engine was stopped and the self-starter was used to give a heavy

SHORTS WITHOUT DAMAGE.

The battery was given a charge on the road ring for 1000 s.g. at 100 m.p.h. It was replaced on the car. This was in the intense cold at the end of the year. Each morning the car was left in an unheated garage every day. But a radiator cover was started up with the self-starter without any easing of gummed cylinders by hand cranking or flooding of carburettor or injection of petrol. Run without radiator muf, the car was left for periods of four, five, and six hours outside the house in the cold. Starting from cold each time, the battery gave a fine heavy current. The starter-motor was not overworked, and turned the engine at a brisk rate.

In its first days, 13 times the battery was momentarily short-circuited with copper wire. Later it was short-circuited for appreciable periods five times in three days. Two runs of 100 miles were done at a minimum charging rate of 10 amps with a maximum of 1500 m.p.h. output. An inspection of the plates at the end of the work which takes the maximum of the battery is supremely accessible for dismounting and inspection) showed no signs of any damage. The battery was at a normal temperature throughout.

UNBUCKLED TUNGSTONE PLATES.

Following this, the engine was started the car was driven 15 miles by the self-starter without rest, followed by a further 15 miles of the same work with the car running at 15 m.p.h.

10 and 8 seconds the battery was short-circuited with copper wire and after a rest of 10 minutes the car was driven 10 miles with the self-starter.

The car was then used for a few days on the London calls (the car was always being driven by the engine and the battery was not being charged). In taking a run of 100 miles the battery was found to be in perfect condition. The car was then used for a few days on the London calls (the car was always being driven by the engine and the battery was not being charged). In taking a run of 100 miles the battery was found to be in perfect condition.

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TUNGSTONE CLAIMS JUSTIFIED.

A car which has been driven for 1000 miles on the London calls (the car was always being driven by the engine and the battery was not being charged). In taking a run of 100 miles the battery was found to be in perfect condition. The car was then used for a few days on the London calls (the car was always being driven by the engine and the battery was not being charged). In taking a run of 100 miles the battery was found to be in perfect condition.

Apply for Copy, sent post free, Illustrated Booklet, "Photography tells the Story of the Tungstone Accumulator."

Please address all communications to the Distributors' Offices and Showrooms:

TUNGSTONE ACCUMULATOR CO. LTD. 3, ST. BRIDE'S HOUSE, SALISBURY SQUARE FLEET STREET LONDON E.C.4.

Telegrams "Typify, Fleet, London."
Telephone Central 8157 (4 lines).

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Series of Patent Designs and Trade Mark Issued or Applied for in the Chief Countries of the World

PLAYER'S MEDIUM NAVY CUT CIGARETTES, PLAIN OR CORK TIPS

"Quality First"

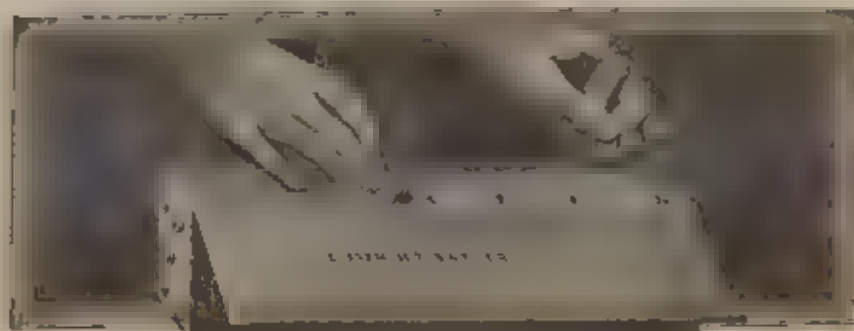
It's the
Tobacco
that Counts

10 for 6^d
20 for 11¹/₂^d



P1289

PERFECTLY MADE FROM CHOICE OLD VIRGINIA TOBACCO.



After its long service you simply reload it with fresh "Lissen" cells. That's why it is so economical.

Nothing could be more simple or more practical than the "Lissen" Renewable H.T. Battery. You pay for the container once only. This will hold your cells for ever, and when the time comes to renew your H.T. supply you only need to replace the exhausted cells with fresh "Lissen" cells. These have a large discharge capacity, and they come to you fresh and full of life because of the special methods we adopt in marketing them.

There are three ways of buying the "Lissen" Renewable Battery:



Having the container that you can buy or easily build for yourself.

1. Complete battery fully assembled and ready to use. Includes one set of "Lissen" cells giving 675 volts and ready to use. 11.6

2. 45 "Lissen" Cells with the necessary spacers and all the diagrams showing you how to make a battery and assemble the battery. 6.4

3. The instructions with one set of spare parts for those who do not wish to make one, but need the advice of a cell and spacers to make a complete renewable H.T. Battery. 2.



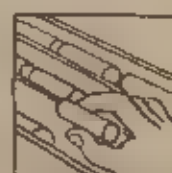
The diagram shows the internal structure of the cell, including the electrodes and the electrolyte.

45 cells 13 volts each and extra spacers. 2 cells can be purchased separately. You can thus add extra H.T. voltage by adding the necessary spacers and cells. The advantage of a complete set of instructions is that you will be able to make a complete set of instructions and a complete set of instructions.

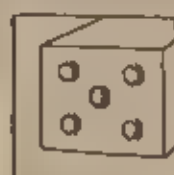


The

The purchase of every 45 lot of "Lissen" Cells entitles the purchaser to a limited license to use the "Lissen" method of construction for which patent application has been made—and a so to the exclusive use of the drawings.



For the full details on the "Lissen" method of construction, see the instructions and drawings which are included in every 45 lot. You cannot go wrong.



Some drawings and instructions are provided. For an immediate and complete answer, please refer to the instructions.

Remember, once you have the container, the only thing that ever needs renewing are the "Lissen" Cells, and these are the only things you pay for when you renew.

LISSEN RENEWABLE H.T. BATTERY

re-load it as you would load cartridges into a gun

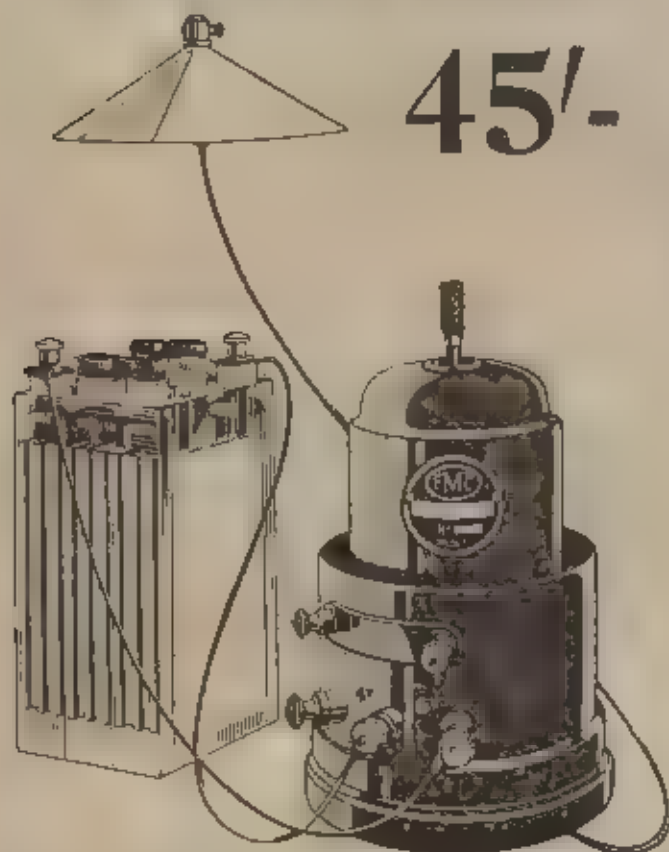
LISSEN LIMITED, 300-310, Friars Lane, Richmond, Surrey

Phone Richmond 2285 (4 lines).

'Grams. "Liscentum, Phone, London."

FELLOWS WIRELESS

45/-



CHARGE YOUR ACCUMULATOR AT HOME.

Please state carefully the voltage and frequency of your mains. This information can be obtained from your meter.

Send for our 44-page illustrated catalogue free and for descriptive leaflet of this charger.

Have you alternating current electric light in your home?

If so write to us to-day and order a Fellow's Accumulator Charger. You simply plug into any lamp-holder give a twist to the switch, connect up your accumulator and leave it up a charged.

This charger will save its own cost in a few weeks. To begin with, you need only have one accumulator, because it can be charging when not in use.

Secondly, you will be saved all journeys to the charging station and you will always have a fully-charged battery on hand. Finally the charging cost is extremely low, working out at about 1d. for 10 hours charging at 2 to 3 amps.

This charger is perfectly safe, it avoids all mess, it is entirely automatic and has no expensive parts to renew. It is designed to charge 4 or 6 volt L.T. accumulators, but two 2 volt L.T. accumulators can be charged if connected in series to the terminals delivering 4 volts. Sent packing free, carriage forward on SEVEN DAYS APPROVAL against cash.



BUY BY POST AND SAVE MONEY

THE FELLOWS MAGNETO CO., LTD.,
Cumberland Avenue, Park Royal, Wittenham,
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Branches
LONDON 25, St. Marks St. Tottenham Court Rd. W.C. (Opposite
CARDIFF Dominion Arcade, Queen Street. 12th Fl.
NOTTINGHAM 20, Bridlemere Gate.

1934

Figures to Remember



The Crossing Sweeper

A figure that never failed to attract the attention of the passers-by. Every day the figures 660 are attracting more and more attention, because wireless enthusiasts are realising that the new Six Sixty range includes valves specially designed to suit their individual requirements.

The S.S.7—a wonderful Dual Emmitter Power Amplifier—has evoked widespread enthusiasm. This Valve is entirely non-microphonic and is capable of handling output sufficient to work the largest Loud Speaker with entire absence of distortion. It works at such a low temperature that even in the dark there is absolutely no glow from the filament when operating at the correct voltage. And this is not all—despite the remarkably low temperature attained the unique design of the S.S.7 ensures that there is no decrease whatever in electron emission, in short the S.S.7 combines unequalled volume with a wonderful purity of tone.

There is no valve that can boast of a longer life than the Six Sixty S.S.7., because there is no valve that operates at a lower temperature. Test it for yourself or get your Dealer to demonstrate it to you.

The S.S.7. is a 3.7-volt Valve and its current consumption is so low—only 1 amp. that it can be satisfactorily operated from dry cells or a 4-volt accumulator.

For long life, real economy and perfect tone trust on Six Sixty Values.



S.S.7.

Voltage 3.7 Volts.

Consumption 1 amp.

PRICE 22/6.

Ask your Dealer
for Leaflet S.S. 1.7
for full particulars
of complete range.



BETTER BY SIX TIMES SIXTY

The Elephon Co. Ltd., Triumph House, 189, Regent Street, London, W.1.



The Brown on the Equator.

THE fame of BROWN Wireless Instruments is by no means confined to Great Britain and the Continent. From far-away Java a customer sends us this interesting little snapshot.

The wireless enthusiast abroad necessarily chooses his apparatus with the greatest discrimination: he cannot afford to take risks. It is but natural, therefore, to find that the dependability of BROWN Loud Speakers and Headphones makes a ready appeal to those who appreciate fine British workmanship.

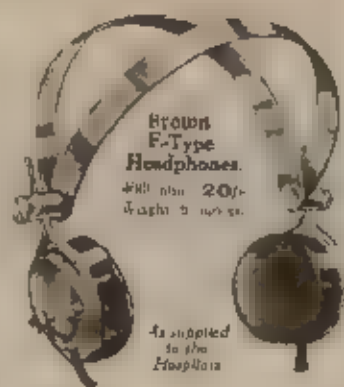


The Brown H 3
2000 ohms 23.
Height 15 inches.

Prices of Brown Loud Speakers.

Type H 1		Type H 1		Cabinet Type	
120 ohms	25 4 6	5 in. high.		120 ohms	3000 ohms
2000 ohms	25 8 0	2000 ohms	23 0 0	and 4000 ohms in oak	
4000 ohms	25 10 0	Type R 1		or mahogany	25 6 0
		10 in. high.		Q Type	
		2000 ohms	25 10 0	The Loud Speaker de-	
		Type R Q		signed in all sizes	
		70 in. high	30 0 0	base	25 5 0
		ohms 1000 ohms and		shown	
		4000 ohms	25 0 0		

S. G. Brown Ltd. North Acton, London, W 3
 Retail Showrooms: 19 Tottenham Street, W. 15 Moatfields, Liverpool.
 62, High Street, Southampton. Deposits: 11 Holmfield Road, Leeds. 110, Glasgow Road, Glasgow.
 Barb. Cross House, Westgate Hill, Newcastle. 170 Wellington Road, Glasgow.



Brown F-Type Headphones.
4000 ohms 20/-
Weight 5 oz. 10 gr.

Also Type A 2
Super sensitive need type.
4000 ohms 30/-

Brown

Famed throughout the World

Seven Ratios



YOU CAN'T GO WRONG
YOU are certain to find the correct ratio for your set if you use the new R.I. Multi-Ratio Transformer, for the range of ratios and impedance values available in this instrument is sufficiently wide to make it suitable for every Valve and every Circuit.

A new transformer has been designed to make your life easier. It is the new R.I. Multi-Ratio Transformer. It has seven ratios and impedance values available in this instrument is sufficiently wide to make it suitable for every Valve and every Circuit.

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A year's guarantee is given with each instrument, and a book of circuits showing the best method of using the Transformer for standard coupling. This new "R.I." product is the best in its class. It will decidedly improve the quality of your reception.

If your Set distorts, the remedy lies with you.

Price 27/6.

Write for Special Leaflet R.T.

THE R.I. PERMANENT MINERAL DETECTOR.

This detector is absolutely permanent and unaffected by vibration. A small selected piece of a rare mineral is mounted in a metal cup embedded in Wood's Metal. No catwhisker contact for rusting parts is being made with any other metal in the circuit. The detector is mounted in a metal cup embedded in Wood's Metal. No catwhisker contact for rusting parts is being made with any other metal in the circuit. The detector is mounted in a metal cup embedded in Wood's Metal. No catwhisker contact for rusting parts is being made with any other metal in the circuit.



PRICES.
 Standard Pattern, 6/-
 One hole fixing Type, 7/6



THE MARK OF BETTER RADIO.

Add. R. I. Ltd, 12, Hyde Street, New Oxford Street, W.C.1

FELLOWS WIRELESS



H.T. FROM YOUR MAINS

Even the most efficient High Tension Batteries require constant replacement, and the money spent in this way is, for a multi-valve set, considerable.

Overcome this difficulty by writing to-day for a Fellophone H.T. Supply Unit—try it for 7 days and, if it fails to give complete satisfaction, return unchanged to us and your money will be refunded.

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These units are completely self-operating, merely plug the adaptor into a Lamp Holder and connect up the appropriate terminals to your set, exactly as you would an H.T. Battery.

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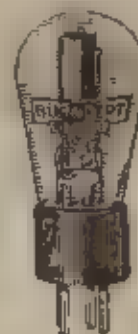
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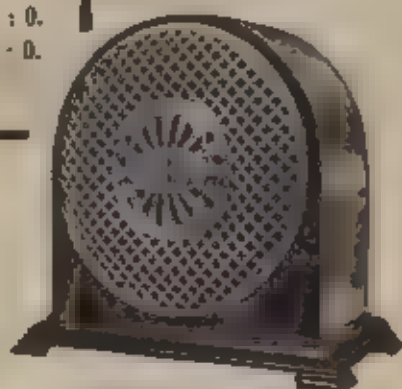
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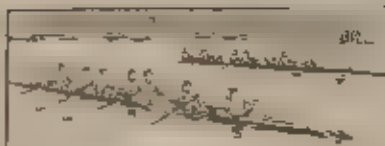
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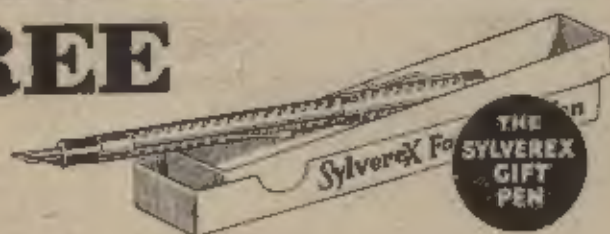
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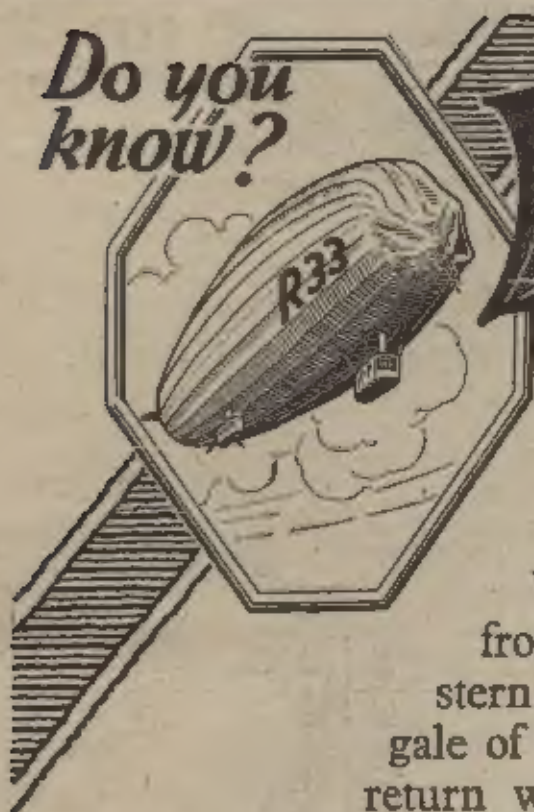
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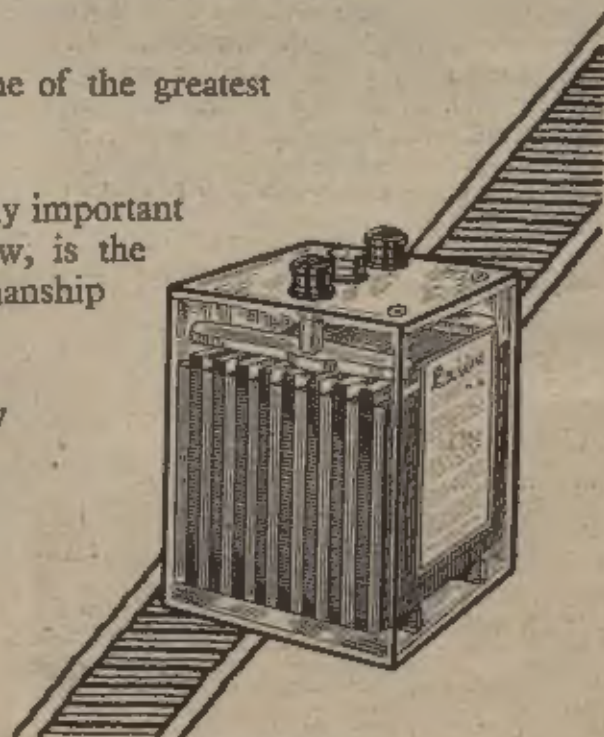
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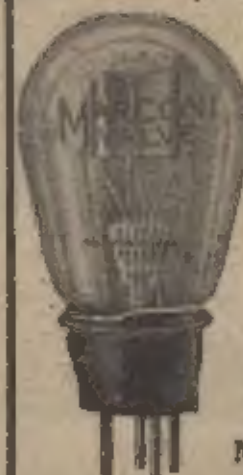
	Type	Position	Grid Bias Volts.	High tension Volts.
2-Valve Set	D.E. 2 H.F.	H.F.	0	60
	D.E. 2 H.F.	Detector	+2	60
	D.E. 2 H.F.	Detector	+2	60
	D.E. 2 L.F.	L.F.	-4.5	80
3-Valve Set	D.E. 2 H.F.	H.F.	0	60
	D.E. 2 H.F.	Detector	+2	60
	D.E. 2 L.F.	L.F.	-4.5	80
	D.E. 2 H.F.	H.F.	0	60
	D.E. 2 H.F.	Detector	+2	60
	D.E. 6	L.F.	-9	120
	D.E. 2 H.F.	Detector	+2	60
	D.E. 2 L.F.	1 L.F.	-3	80
4-Valve Set	D.E. 2 H.F.	H.F.	0	60
	D.E. 2 H.F.	Detector	+2	60
	D.E. 2 L.F.	1 L.F.	-4.5	80
	D.E. 6	2 L.F.	-9	120
	D.E. 2 H.F.	H.F.	0	60
	D.E. 2 H.F.	Detector	+2	60
	D.E. 6	1 L.F.	-9	120
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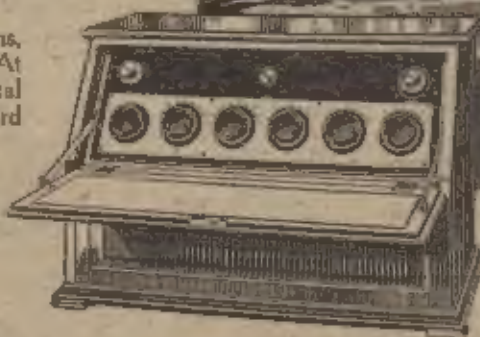
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